



THE OFFICIAL ORGAN OF THE B.B.C.

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EVERY FRIDAY.

Two Pence.

OFFICIAL PROGRAMMES OF THE BRITISH BROADCASTING COMPANY.

*For the Week Commencing
SUNDAY, DECEMBER 30th.*

LONDON	CARDIFF
ABERDEEN	GLASGOW
BIRMINGHAM	MANCHESTER
BOURNEMOUTH	NEWCASTLE

SPECIAL CONTENTS:

BROADCASTING AND THE CHILD.

STORIES OF SIR JAMES BARRIE.

WHAT "REACTION" MEANS.

By P. P. Eckersley, Chief Engineer of the B.B.C.

THE STORY OF "HOME, SWEET HOME."

THE CHILDREN'S CORNER.

Conducted by Uncle Caractacus.

LETTERS FROM LISTENERS.

WHAT'S IN THE AIR?

NEW YEAR NOTES.

By J. C. W. REITH, Managing Director of the B.B.C.

AND so Christmas is past again, but for many there is still the anticipation of New Year celebrations. Particularly in the North there is much attention given to "Hogmanay" and the ceremonies of bringing in the New Year and "first footing." To those who are awake wireless will bring at any rate the earliest greetings.

At 8.30 p.m. on December 31st the Archbishop of Canterbury will send a short message from London, broadcast from all stations. We feel that this will be of particular interest to listeners throughout the country. His Grace has not broadcast before, although he has followed with close interest the development of the Service, and is a great believer in the influence of the beneficent functions which it exercises.

The Archbishop may have to speak from Canterbury instead of from 2LO, but this, while adding considerably to the responsibilities of the engineers, will enhance the interest of the occasion. One wonders what the shades of his predecessors in the historic Old Palace of Canterbury will think of it all.

The rest of the night will be "filled with music" of an appropriate kind, while at midnight Dr. Archibald Fleming, of St. Columba's in London, will send a New Year greeting.

I have never forgotten one most picturesque and pleasing custom which I witnessed some years ago in the United States. I was staying in a small town in Pennsylvania over Christmas and the New Year. The land was covered with snow in ideally seasonable fashion, and at about 11 o'clock on the 31st some friends took me for a sleigh-drive round the town.

I remember how the bells of the houses echoed back in the still, frosty streets. It was wonderful, and I saw something that I shall never forget. All the houses had lighted candles in the windows, their dim beams throwing little trails of light across the snow. I have forgotten the origin of this custom; I suppose it was to light the New Year in. Anyhow, it was all very beautiful and romantic. A little snow regularly every Christmas might induce similar quaint customs over here. But are we simple enough?

I want to revert to the experiment—for it was only an experiment—tried out when we switched over to the Three Arts Ball at Covent Garden on Election night. The suggestion was our Chief Engineer's. He thinks that there is too often an absence of sentiment in broadcasting, and that the right atmosphere of such a function as the above can never be got over by simply transmitting the music. An undeniable contention.

The general object we have in view is to convey not only what one hears, but also, if possible, what those actually present see and even feel—that is, something of the impressions caused by the exercise of all the faculties. Without this, the effect must be lopsided, incomplete, and unconvincing. The real effect of a Masked Ball or any similar event is, of course, produced by a variety of causes, physical and mental; the decorations, the many-coloured lights, the dresses, the carnival toys, the music; and for some, other things as well, not unconnected with sentiments of the heart.

Well, it is some part of all this combination of effects which we wish to "get across." A description of the scene, if well done, goes part
(Continued overleaf in column 3.)

Wireless and the Weather.

Broadcast Warnings that Save Lives. By F. A. Cobb.

MANY people are only acquainted with wireless through concerts broadcast from the various stations, and their knowledge concerning its other uses is rather vague.

Even here in Britain, where serious storms are rare, the weather reports issued daily, although of not much importance to the average person, are of very real value to the aviator, for whose information they are chiefly compiled.

At different places all over these islands and the Continent are situated meteorological stations. It is their duty to report on the weather conditions in their vicinity at stated periods. All this information having been collected by the authorities, an accurate forecast of the weather can be arrived at. This is transmitted by wireless telephony to the different aeroplanes that may need it.

The Deadly Typhoon.

A weather report is also of great value to the mariner, and reports are transmitted by wireless telephony at intervals to all ships in the vicinity.

Weather reports, however, are of far less importance to us than to people in other parts of the world where cyclones or typhoons are, at certain times of the year, quite common. Typhoons are very prevalent in the China seas north of latitude 10 degrees; they can be described briefly as a very high wind moving in a circular direction, the wind velocity very often attaining to a speed of 100 miles per hour or more. The whole storm moves forward at about 140 miles per day.

These storms do great damage to ships, and to life and property ashore. It can be easily

realized that, if the inhabitants of a place where typhoons are prevalent had warning of their approach, they could make some preparation to meet them, and thus minimize the damage which would otherwise result.

In the course of many years meteorologists were able to work out an average, and found that if a typhoon started in a certain place at a given time it would, as a rule, move in a certain direction, and they were, of course, helped by the barometer and the general appearance of the weather.

It was not until wireless telegraphy came into general use that any really satisfactory work could be accomplished in compiling storm warnings and broadcasting them.

Reports from Sea.

Now, as soon as a typhoon forms, even far out in the ocean away from all land, there is almost sure to be a ship in its vicinity which can report the particulars to the nearest coast station by wireless. The different meteorological observatories are informed, and they are kept supplied by coast and ship wireless stations as to its movements, and a warning is sent to every place it is likely to strike.

Every ship equipped with wireless telegraphy on the China coast compiles a *resumé* each day of the weather conditions in its vicinity; this is transmitted to Hong-Kong, thus keeping the observatory there well informed as to the state of the weather for many miles around. This procedure is now in operation in many parts of the world, and there are very few places to which a ship can go and not receive by wireless an accurate weather report at least once a day.

What's in the Air?

(Continued from the previous page.)

of the way, the chatter and applause of the dancers help one to visualize what is going on, and a conversation in one of the boxes, with the dance music in the background, completes the impression. The effect of this particular effort may have been crude, but it was an experiment with an excellent object. Moreover, though it was quite misunderstood by a few, it was appreciated by the majority of listeners. Many seem to have grasped the underlying idea and recognized the potentialities. It becomes increasingly apparent that broadcasting needs *atmosphere*, and the more the atmosphere of an event can be incorporated the more acceptable and intriguing with broadcasting become.

Selah.—The dreadful time of Resolutions is upon us. They are all right in their way, even though often disregarded later. If the making of new resolves induces a gloomy survey of the numerous ones made last year, it is better to avoid them altogether, as nothing is more inimical to progress than the discouragement which comes from the contemplation of repeated failures.

"The moving finger writes, and having writ
Moves on; nor all thy piety nor wit
Shall lure it back to cancel half a line,
Nor all thy prayers wash out a word of it."

Then why worry, some say? The past being irrevocable, however, all the more reason to concentrate on thoughts of the future, and a good resolution or so kept is worth a battle.

So a Happy New Year to you all, with attendant Prosperity and Success in every Undertaking.

England's Most Famous Song.

The Story of "Home, Sweet Home." By A. B. Cooper.

"HOME" is one of the great little words of the English language. It means more to the English-speaking man and woman than any equivalent in any other language means to those who use it in their daily speech. To the Briton it means almost everything life holds dearest. Thus it is more than remarkable that the most popular of all English songs, "Home, Sweet Home," was written by an American in Paris!

Dr. Charles Mackay, himself a poet, says that "Home, Sweet Home," written by John Howard Payne, an American citizen, and set to a lovely melody by a great English composer, Sir Henry Bishop, "has done more than statesmanship or legislation to keep alive in the hearts of the people the virtues that flourish at the fireside, and to recall to its hallowed circle the wanderers who stray from it."

Stranded in Paris.

Much controversy has raged around the origin of this great song, both with respect to the words and the music. The tune was long thought to be a Serbian air adapted by Bishop, until he denied in the courts during a copyright action any such source, and said that it was wholly original. As for the words, Payne's authorship is no longer in dispute. They were written by him when he was badly stranded in Paris, on a dull October day, in the year 1822.

Payne, who was born on All Fools' Day, 1791, was the son of a New York schoolmaster, who probably had the gifts of an actor, for he made a great local fame as an elocutionist. Nevertheless, this did not prevent his opposition to his son's going on the stage, for he

wished him to follow a business career. It might have been better for the author of "Home, Sweet Home" had he taken to business rather than the footlights, for his career was much chequered, and he was more or less a wanderer over the face of the earth all his days.

Actor and Dramatist.

It must not be thought, however, that Payne was the failure he is sometimes represented as being. A man who, after playing leading rôles in the States, comes to London with introductions to Byron, Coleridge, and other great men of the time, must have made a name for himself.

He had always had a leaning to journalism, and now he turned his attention to supplying parabols for the stage in the shape of melodramas and libretti, mostly translations from the French. Probably little can be said of their merits at the present day, but they were played by such great actors as Edmund Kean and Charles Kemble. The thing that mainly concerns us is that in the libretto of an operetta, set to music by Bishop and written by Payne, first appeared the immortal song, "Home, Sweet Home." It is usual now to sing but two verses—the first two—but herewith is the poem as Payne first wrote it, and as Miss Tree first sang it to delighted thousands.

Later the song was sung by the Great Jenny Lind, the Swedish Nightingale, in the National Hall of the City of Washington, before a company as distinguished as America could show, and among her auditors was Howard Payne himself. The scene was indescribable, and probably was the greatest night of Payne's chequered life.

MID pleasures and palaces, though we
may roam,
Be it ever so humble, there's no place like
home;

A charm from the skies seems to hush us
there,
Which, seek through the world, is not met
with elsewhere.

Home! home! sweet, sweet home!
There's no place like home. There's no
place like home.

An exile from home splendour dazzles in
vain;
Oh, give me my lowly thatched cottage
again;

The birds singing gaily that came at my
call—
Give me them, with the peace of mind
dearer than all.

Home! home! etc.

How sweet, too, 'neath a fond father's
smile,
And the cares of a mother to soothe and
beguile!

Let others delight in new pleasures to
roam,
But give me, oh, give me the pleasures of
home!

Home! home! etc.

To thee I'll return, overburdened with
care;
The heart's dearest face will smile on me
there;

No more from that cottage again will I
roam,
Be it ever so humble, there's no place like
home.

Home! home! etc.

"Home, Sweet Home" will be sung at the
London Station on Wednesday by Miss Irene
Wynna.

Learn First Aid!

A Talk from Glasgow by Wellwood R. Ferguson.

FIRST Aid is simply the temporary treatment of an injury pending its receiving skilled surgical attention. Its importance lies in this fact that the first few minutes after the occurrence of an accident are the most important.

Not only does First Aid instruction teach one how to diagnose and treat every kind of injury and many forms of sudden illness, but it also imparts some very useful knowledge on the anatomy and physiology of the human body. In this mechanical age it is not astonishing to find that one out of every three persons between the ages of twelve and fifty can tell you all about the internal economy of a motor-car. An even greater proportion can explain the mysterious workings of wireless, and can even, if all tales are true, make their own receiving sets; but I doubt if one in a thousand could explain any simple part of the interior mechanism of the oldest of machines, the human body. Well, a course of First Aid will give you a good general knowledge of the workings of that machine. That, in itself, is useful and interesting.

Tragedies Avoided.

Now, ordinary persons (the persons we call "the man in the street") are apt to think that an accident is no concern of theirs. They seldom see one, and if they do, they are content to be one of the crowd. Attention to the sufferer, they think, is a matter for the police and the ambulance. Well, so it is, but we have not yet reached that pitch of perfection when policemen and ambulance wagons drop from the skies at the pressing of a button. Mind you, I am not encouraging an officious person without knowledge to push himself forward and probably do a lot of mischief to the patient. Such a person would be better advised to remain in the crowd, or go away. But what I do say is this: if more people would obtain a really good knowledge of First Aid, we should see fewer aggravations of injuries and have fewer fatal results than we have to-day.

Now I should like to mention one or two cases out of the many that have come to my notice illustrative of what I have said. The first had tragic results. Merely a young butcher whose knife slipped, penetrated his thigh and cut his femoral artery. He was not alone when the accident happened, but those about him, possibly panic-stricken at the sight of arterial bleeding, rushed off for medical assistance; but by the time assistance was obtained, the poor chap was dead.

Now, if only one of the persons present had known First Aid, the bleeding would have been stopped in time and that young man would be alive and well to-day.

Good Intentions—Bad Results.

Here is a case illustrating the difference between unskilled and skilled treatment. A woman passing along a street in Glasgow burst a varicose vein. For some reason she ran into a court behind some offices. Several people saw her and came to her assistance. With the best intentions in the world they did everything they should not have done, with the result that they actually accelerated the flow of blood. The woman was pretty far through when a man who knew something about First Aid happened to look out of an office window. He took in the situation, made his way to the spot and stopped the bleeding in the twinkling of an eye.

Just one word more. When, as I hope you will, you have learned First Aid, don't let it rest there. All forms of knowledge will rust from disuse. Attend another class or two, read your text-book, and keep up your practice.

A LOST ART.



The dinner-parties of our ancestors were embellished with sparkling conversation—



But nowadays the talking is done "off."

(Reproduced by permission of the Proprietors of "Punch.")

Wireless Vision.

Glimpses into the Future.

ALMOST every day brings us nearer to the realization of the miracle of seeing by wireless. The distinguished scientist, Dr. E. E. Fournier d'Albe, deals with the subject in a very interesting article in the *London Evening News*. After discussing the wonderful results that have already been achieved by wireless, he leads us on to a glimpse of the future.

"When once our sense of hearing extends all over the world," he writes, "our sense of sight will follow. Even now the problem of 'seeing by wireless' is solved in principle."

"Once television becomes a practical reality, our bodily and material limitations are reduced almost to vanishing point. Look at this picture:—

"A busy doctor sits in his consulting room and rings up his patients one after the other. He talks to them, examines their tongues and their

general appearance, interviews the nurses, and inspects the sickroom—all without leaving his house.

"The patient, on the other hand, having decided that a visit to the pantomime would be a welcome change, switches on the loud-speaker and a view from one of the boxes and proceeds to watch the fun.

"Sight and sound, already mingling in many fields of research, will become more and more interwoven and convertible into each other. One of the developments which is fast approaching is a visible and legible record of speech. Already we have photographic tracings of Melba's voice. Leslie Miller's wonderful pictures of the voices of Caruso and Tetravini are things of beauty.

"But all that is only a beginning. What we want—and what we soon shall have—is a machine which will print our words as we utter them; not, indeed, in type, or even in Morse code, but in a code of its own, which can be easily read, and which not only will give the very words of the speaker, but even his accent and his mispronunciations!"



Getting at the bottom of it

BEFORE you can hope to understand the working of just one of our first series the theory of the Valve. The nearest way to do this is to read the book, *Radio Values*, written by John Scott-Taggart, P. Inst. E., Editor of "Modern Wireless". A new and best book ever published. Radio Values and How to Use Them. It deals with the subject in a most interesting manner. You must not be under-stand that the Valve makes this reading of it. Was not get a copy today it will be sold in a week.

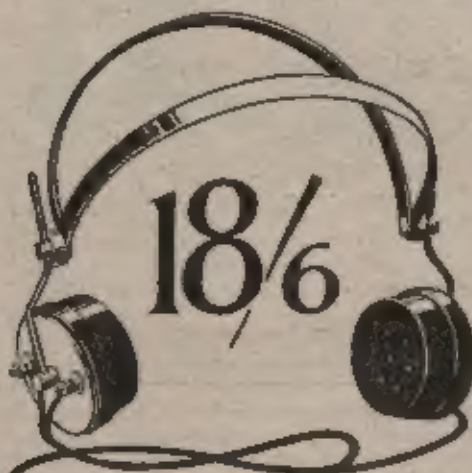
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How to Make your Broadcast Receiver.	1/6
By John Scott-Taggart, P. Inst. E.	
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By Alan L. M. Douglas	
How to Make a "Unit" Wireless Receiver.	2/6
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FELLOWS

Manchester's Symphony Concert.

Notes on Next Wednesday's Programme. By Percy A. Scholes.

Debussy—Prelude à l'après-midi d'un faune.

IN the nineties, when this work was new to London, it was once performed at the Queen's Hall under the title "The Afternoon of a Young Gazelle," and older concert-goers still smile as they recall this "howler." It is, of course, not a "fawn," but a "faun" that is in question, a sort of minor god Pan, a rural half-deity, the upper part that of a man, but with horns, and the lower part that of a goat, with hoofs and tail.

The faun is resting slumberously in the heat of the day, and half dreaming. There drift through his mind thoughts of the nymphs he has pursued with his affections; he reflects on the woods, the pools, and the meadows where he has sought them, and at last, vainly gloriously and sacrilegiously, he wonders whether the time may not perhaps come when, upon the slopes of Etna, he may meet the great goddess Venus herself. With a start he realises his sacrifice and dreads punishment.

In all this Debussy is translating into music the emotions of a poem by Mallarmé, which will be found by those who want it in the small volume of "Poésies" of Mallarmé (Editions de la Nouvelle Revue Française).

Debussy was born in 1862 and died in 1918. "L'après-midi" was written in 1902, when he was forty. It marks the accomplishment of a new stage in his development, and exhibits, at its highest, his "impressionistic" manner. It is all very vague and indefinite and hazy, as the picture of a summer afternoon should be. It glows with sunlight and palpitates with heat. Its orchestral colouring is wonderfully delicate.

Beethoven—The "Emperor" Concerto.

This is the last of Beethoven's Pianoforte Concertos, and his Opus 73 (i.e., nominally, at any rate, the seventy-third work of the 350 or so that make up his list of compositions). He did not call it the "Emperor," any more than he called one of the best-known of his piano sonatas "Moonlight," but the name well expresses the sense of authority and mastery in the main opening theme of the orchestra.

The Concerto has three "movements"—in other words, it is a long work made by putting together three shorter works, composed as companions for one another and so managed as to contrast effectively with one another.

First Movement, Quick.

After a piano prelude, which is preceded by and interrupted occasionally by a loud chorus on the Full Orchestra, the loud "imperial" Main Tune I, spoken of above, enters in Orchestra alone (chiefly the Strings at first, but afterwards the Full Orchestra).

After a short time the Main Tune II. appears, very softly in the Strings, played *staccato* (i.e., in detached fashion) with a little Wood-Wind added. This is in the minor, but in a moment, handed over to the Horns, it is heard in the major (this time not detached but very smoothly), with the Kettledrums playing *Do's* and *Sol's* underneath it. By and by the Piano comes in again, with a run up the Chromatic Scale (i.e., the black and white notes of the keyboard, as they occur), and a shake on a high note.

You have now heard most of the material of this movement. The great thing is to listen for the two Main Themes (technically called "First Subject" and "Second Subject"), so as to recognise them when they reappear, as wholes or in part, later in the work.

The ground-plan, so to speak, of a movement like this, in a sonata, a symphony, or a concerto, is: (a) Main Tunes; (b) a Development of them

—that is, a long section made out of fragments of these tunes, treated ingeniously in various ways and passing through various keys; (c) a Repetition of the first section, pretty much as it stands, merging into a "Coda," i.e., a passage designed to make an effective ending to the movement.

Second Movement, Slow, but with a gentle, steady motion.

This movement needs little explanation. It is a sort of expressive hymn. It is soft, almost throughout, and the Violins are "muted" from beginning to end. The interpolations of the Piano are very charming. The orchestration is entirely for the Strings and Wood Wind, the Brass and Drums being silent. Notice at the opening the effect of Violins and Violas played by the bow, with, under them, Cellos and Double Basses plucked (= *pizzicato*).

At the end of this short and lovely slow movement, the Horns come in, with a long held note, in octaves. Very quietly the Piano plays a new theme, a passage made out of chords, with their top note rising—*Sol-Do* (rest), *Do-Me* (rest), *Me-Sol*, etc. "You cannot miss this, and it feels like what it is, a hint that something new and exciting is coming."

Third Movement, Quick.

Suddenly the Piano bursts into this same tune, but now loud and fast, and (this turns out to be the Main Tune of the Third Movement, the poetical quiet passage that we have just heard being a link between movements two and three).

This last movement is bubbling with energy. It is a Rondo—i.e., a piece in which the First Main Theme comes round and round again. It has, however, a Second Main Theme, which is naturally contrasted with the first. This can be easily recognized. Look out for a place where the Orchestra becomes silent, and the pianist dashes into the gap in rapid scaly triplets. He tires of this in a few seconds and settles down to a swaying melody, with no accompaniment at first (except a soft single Horn, low down).

Practically the whole movement is made out of these two themes, so no more need be said.

Glazounov—Fourth Symphony.

Glazounov was born in Petrograd, where he still lives; he is now fifty-seven years of age. He is not an out-and-out member of the Russian national school of composers, having a tendency to reversion to the classical and the cosmopolitan. This Symphony, in E flat, is the fourth of eight that he has composed, and his forty-eighth work or "Opus" (of about eighty). It is in three Movements:—

1. Rather slow Introduction, leading into a Quick Movement.
2. A "Scherzo," i.e., a rapid, lively movement.
3. Another rather slow Introduction, leading into a Quick movement.

Goldmark—Overture, "Sakuntala."

Goldmark was a Hungarian Jew—born in 1830; died in 1915. He is best known through his opera on a Jewish subject, "The Queen of Sheba." His "Sakuntala" overture was first performed in 1865. Sakuntala is an attractive female figure in Hindu mythology. This is a "Concert Overture," i.e., it is not, as might be thought, an overture to an opera or other large-scale work, but a complete piece in itself.

NEIGHBOUR: "We could hear your loud speaker quite distinctly last night."

JONES (testily): "Kindly do not speak of my wife in that way. In any case our domestic differences are no concern of yours."

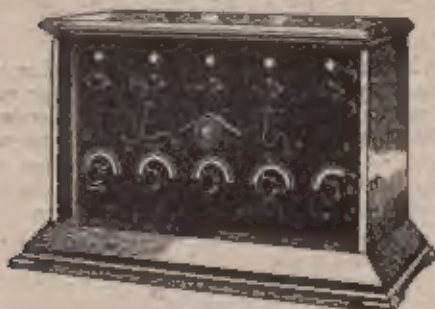


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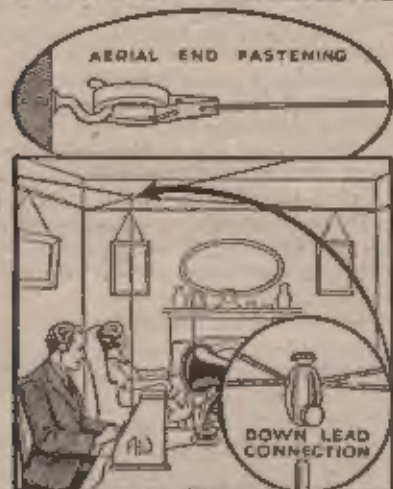
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WIRELESS



PRODUCTS

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in Road, Ten to Mass

What "Reaction" Means.

By P. P. Eckersley, Chief Engineer of the B.B.C.

I SHOULD like to try and explain exactly, and in simple words, what reaction means.

(1) The terms Reaction, Oscillation, Heterodyning, Howling, mean the same thing.

(2) Any valve receiver may be made to oscillate, and so cause interference by Reaction, Oscillation, Heterodyning, Howling, etc. A crystal set can never offend. When a valve receiver is handled in this way, it may cause a howling noise in every receiver in an area of 75 square miles around the offender.

(3) If a howling noise is heard in your own receiver, it may be you, or it may be someone else. To test if it is you, perform the following operation.

Alter the tuning of your aerial and listen to the howl. If the howl changes its note sympathetically with your tuning, it is you. If the intensity only of the note changes, it is not you.

The tuning adjustment must not be confused with the reaction adjustment; the tuning adjustment means, probably, altering of a condenser or variometer in the aerial circuit.

(4) Reaction occurs on a set by the following means.

A Single Valve Set.

A coil is connected in the lead from the high-tension battery to the anode of the valve and the 'phones. This coil is coupled variably to the aerial circuit. The tighter the coil is coupled, the louder the signals up to a point (and provided the set is working properly).

After a certain degree of coupling is obtained, the set will oscillate and cause howling, and the signals will be distorted. It is useless to use too

much reaction, both from your point of view and that of your neighbours.

A Two-Valve Set (Tuned Anode).

Use only reaction on the second valve. If you must use it. The reaction coil is coupled to the tuned anode circuit inductance. This circuit can interfere just as badly as any other if the reaction coil is too tightly coupled. It can also oscillate without a reaction coil. Keep down the coupling between stray leads to avoid this, and avoid stray wiring everywhere.

It is not in the scope of this article to go more fully than this into the subject, but if from the above you find you are oscillating, please, for the sake of the enjoyment of hundreds of others around you, take steps to stop it.

If in trouble, consult your local Radio Society.

Don'ts for Listeners.

Don't do it.

Don't think that a two-valve set with reaction on the second valve will not interfere. Without special precautions, it will.

Don't tune in a station by receiving its howl first, tuning to the silent point, and then relaxing the reaction coil.

Don't have a set that can only be adjusted in this way, unless it is guaranteed by the makers not to offend.

Don't have a home-made set that has not got an adequate factor of safety, and therefore requires intense reaction.

DON'T PLEASE do it.

Listening in Switzerland.

By Stephen E. Wadey, B.A.

I HAVE been wondering whether this wonderful modern science of wireless telephony which has developed so rapidly since regular broadcasting commenced, less than two years ago, has not already become so familiar to us as to be devoid of romance.

To you who listen in your own homes, the "mystery" has ceased almost to be, and the daily entertainment has become an item of life, on a footing with the call of the postman. But do you ever think of the thrill it would give you to hear the voice of your favourite announcer in the same way, if you were in a foreign land?

A few evenings ago, I was one of a little party who listened in the grounds of a little hotel high up the slopes of Mount Fleur, above Montreux, in Switzerland.

London Calling!

In front of us, across the Lake of Geneva, stood the awe-inspiring and majestic Dent du Midi and the Savoie Alps. The glory of the setting sun coloured their snow-covered peaks with flaming crimson, then to purple, and as it sank in the west behind the Jura Mountains, it cast over them its blue-black pall of night. At our feet the lights of Territet and Montreux twinkled out one by one.

What a place for romancing! Here, far up a mountain, drinking in its exhilarating air, standing, as it were, like a god on the roof of the world, far from maddening crowds and jostle of life, far from its—

"Hullo, Everybody!—ZLO Calling—Stand by for the Wireless Orchestra. In one minute the Wireless Orchestra will play you—"

Thus were we brought to the reality of the greatest of the miracles of modern science, and there, high on a mountain side nearly 700 miles distant from London, as the crow flies, we listened on a four-valve set to the ZLO programme for more than an hour, every item of which was clear and distinct.

Wireless Devotees.

I suppose that by reason of the broken surface of their country, mountains to ascend, descent and cross, valleys to bridge, torrents, to stem, and rocky gorges to turn into roads, the Swiss have become wonderful engineers. Now they are taking up wireless with zeal, and I have no doubt they will soon be among the most enthusiastic wireless devotees in Europe.

The arrangements of the Station in Lausanne reflect great credit upon the enterprise and faith in the future of broadcasting by the wireless company. They undertook all the arrangements for the Comptoir Concerts, which were given in the morning, afternoon and evening. The quality of the programmes was excellent. In addition to the vocal, instrumental and orchestral items, a choir, formed entirely for broadcasting, added a new interest.

Each industry had a day devoted to it for a broadcast lecture and news concerning it, by one of its leading men. In conjunction with this, films of the industry under discussion were shown while the lecture proceeded. The receiving apparatus was good, but at present cannot compete with the best British apparatus for music.

The novelty of broadcast concerts is at full (Continued at foot of col. 1, page 8.)

PEOPLE IN THE PROGRAMMES--GOSSIP ABOUT ARTISTES & OTHERS

Favourite with the Children.



Mrs. A. G. Latham.

A GREAT favourite with the children is Mrs. Albert G. Latham, who tells them her own stories from the Newcastle Station, and gives them little talks on the romance of wild flowers and kindred topics. She is the wife of Professor Albert G. Latham, of Armstrong College, Newcastle-on-Tyne.

Mrs. Latham is a sympathetic writer for children, and is well-known to the young folk in the pages of the children's annuals and magazines. She comes of a literary stock. Her father was Mr. A. D. Murray, for many years editor of the *Newcastle Daily Journal*, and Sir James A. H. Murray, the editor of the "New English Dictionary," was her uncle.

Mrs. Latham first began writing stories to amuse her own children.

A Lucky Escape.

MR. CYRIL FOSTER, of Llandaff Cathedral, is the possessor of a baritone voice of exceptional transmitting quality, and is, therefore, a frequent performer at the Cardiff Station. He recalls a rather embarrassing predicament in which he found himself while fulfilling an engagement at a small country village.

"I had, as I thought," he says, "made certain that the train would stop at the place I wanted; but, on arrival, to my consternation, instead of pulling up, it glided slowly through the station. Determined not to be carried away, I opened the carriage door and made a jump for it!

"I must have been a bad judge of speed, for the next thing I knew was that I was sprawling on the side of the track, cut and bruised, with what promised to be a first-class black eye.

"After much tribulation I eventually reached the concert room, and completed my programme, but I can assure you that I did not enjoy it, as by that time my eye was nearly closed, and although the audience controlled themselves admirably, my appearance must have amused them intensely."

They Were Not New-Laid.



MR. LEGGAT PAISLEY.

MR. LEGGAT PAISLEY, who sings from Glasgow Station, takes a great interest in amateur grand opera, and he has appeared successfully as Tonio in *Pagliacci* and as Antonazzo in *Asolo* at the Glasgow Theatre Royal.

Of his concert experiences Mr. Paisley narrates the following:—

"Immediately preceding me on the platform," he says, "a conjurer showed the audience how he managed to produce real eggs from his hat. To prove that they were real, they dropped quite a number on the platform—and some of them were obviously not new-laid!

"You can well understand how I felt and from the audience's view point how funny it must have looked to see me standing there surrounded by eggs of many different ordines!"

He Couldn't Stand It.

A SINGER who is always a favourite at Bournemouth Station is Mr. Bert Kellaway, who has a particularly good voice for broadcasting.

Mr. Kellaway recalls the following incident which happened whilst he was playing in an amateur operatic society's production of *Les Cloches de Corneville*. As Grenacheur, in the haunted chamber, he was being roughly handled when a shrill voice came from the stalls: "Mummy, can't you help daddy?"

It was Mr. Kellaway's little son, who could stand the way in which his father was being treated no longer.

Both Were Trapped.

OF his first audition, Mr. Kellaway has a painful, yet humorous memory. On arriving, he was told that no pianist had come, so he volunteered to procure one. He went out and returned very hot, and ushered the lady to the piano. She was rather excited, and did not notice a hole in the platform which was intended to take a pillar, stepped back, and promptly disappeared half down it.

Mr. Kellaway, who was opening the lid of the piano, gallantly started to her assistance, but dropped the lid with a hearty whack on his arm, and so singer and accompanist were both temporarily trapped.

In spite of these comedy happenings, Mr. Kellaway went through the audition, and was rewarded by a series of concerts.

Why He Went.



LORD ABERDEEN.

A GREAT interest is being taken in wireless affairs by the Marquess of Aberdeen and Tennant, who opened the Aberdeen Station, and who broadcast an important message from there last week. Lord Aberdeen is one of the best raconteurs of the day and he could easily fill a good-sized volume with his funny stories.

One of his best is the following: Two small boys were invited by an austere and much-dreaded aunt to spend a holiday with her. When Dick arrived and was asked by his relative why he and not Tom had come, he explained that the matter had been settled by tossing a coin.

"And you won?" asked his aunt.

"No," answered the boy, "I lost!"

The Wrong Bouquet.

THE Misses Violet and Amy Cockburn, who broadcast for Bournemouth, are two favourite singers and well known as duettists and soloists. Miss Violet Cockburn has a clear soprano voice of beautiful quality, which blends exceptionally well with her sister's rich tones.

When singing at a certain charity concert in the country some time ago, they were handed, much to the amusement of the audience and their own consternation, a vegetable bouquet (meant for the comedian!). After one look of dismay the youth who had made the mistake, realising his error, rushed to get the flowers, and the vegetables were handed back with thanks, amidst much applause.

An Alarming Intruder.



Miss MAY BLYTH.

AN artiste who frequently appears with great success on the programmes at London Station is Miss May Blyth. It is not often that she broadcasts ordinary ballads, but reserves her energies rather for work of a more ambitious nature—as, for instance, when she broadcast in the rôle of Julietta in the *Tales of Hoffmann*, and as Stephano and Gertruda in *Romeo and Juliet*.

Miss Blyth tells an amusing story of when she was deputizing for a well-known singer at a Sunday afternoon concert at Bournemouth. Half-way through her first group of songs a man who had lunched not wisely but too well staggered up the centre of the arena of the hall and seated himself immediately before Miss Blyth in the front row. How he passed the attendants is to this day a mystery.

At the end of one of her songs, he called out in a very raucous voice: "Ain't we going to 'ave no 'ymns?" Though feeling very uncomfortable, Miss Blyth continued with her next song, at the end of which the man's frenzied appeal for hymns became really alarming, and in order to appease him, Miss Blyth sang two verses of a well-known sacred hymn.

Before the end of it, however, the man regained his feet with difficulty and, with his arms extended, and in an endeavour to retain a respectable walking balance, he tottered from the hall.

Very Awkward.

A YOUNG pianist of considerable note in Manchester is Mr. Eric Fogg, who has been broadcasting from the Manchester Station. He is also well known as a composer, and, at the age of seventeen, conducted a composition at the Queen's Hall, London.

Mr. Fogg relates a humorous incident which occurred whilst he was playing in a small town which shall be nameless. When he started to play, he found, to his surprise, that the piano pedals were fixed the wrong way round, and he had to play the whole evening with his legs crossed!

Nothing the Matter.



Miss CLOVIA GILES.

MISS CLOVIA GILES, the well-known soprano of Barry, who has been broadcasting from Cardiff Station, tells an amusing story of an experience she had while singing at a village concert during the War. The song was "Keep the Home Fires Burning," and after the first verse Miss Giles was surprised to see a

farmer acquaintance get up quickly and leave the room. Thinking that perhaps the song had worked on his emotions, she went up to the man's wife, after the concert, and expressed her sorrow at the occurrence.

"It is all right, miss," was the reply. "There is nothing the matter, except that your song reminded John that the hens were not on under our last brood of chickens, so he went back to do it!"

WIRELESS PROGRAMME—SUNDAY (Dec. 30th.)

The letters "S.B." printed in italics in these Programmes signify a Simultaneous Broadcast from the station mentioned.

LONDON.

ORGAN RECITAL
relayed from the Armitage Hall,
Great Portland Street.

S.B. to all Stations.
SINCLAIR LOGAN: Solo Organ.

- 3.0. Allegro Maestoso (from 2nd Sonata) *Mendelssohn*
"Humoresque" *Debussy*
"March Heroique" *Saint-Saens*
DAVID OPENSHAW (Baritone).
"Rosebud" *Drummond*
"Tommy the Whistler" *Ernest Maize*
CHARLES HAMBOURG (Solo Cello).
Negro Spirituals, "Nobody Knows the
Trouble I've Seen"; "Deep River."
Neapolitan Serenade *Brigo-Squire*
BEATRICE BELLINI (Solo Pianoforte).
Hungarian Rhapsody, No. 6 *Liszt*
Organ.

- Carillon *Wolsteinhofme*
Minuet in D Flat *David Openshaw*
Scherzo in F *David Openshaw*
"Sanctuary" *Hewitt*
"Red Devon by the Sea" *Clarke*
Charles Hambourg.
Nocturne in E Flat *Chopin-Popper*
Allegro Appassionata *Saint-Saens*
Beatrice Bellini.
Two Preludes—C Sharp and C Minor *Chopin*
"Seguidilla" *Albeniz*
Organ.

- "Spring Song" *Hollins*
Serenade *Walling*
Triumphal March *Kary-Mert*
Epilogue *Sinclair Logan*
5.0.—Close down.

Announcer: A. R. Harrows.

SUNDAY EVENING.

- 8.30.—Hymn, "Lead Us, Heavenly Father."

THE RT. REV. THE BISHOP SUFFRAGAN OF KENSINGTON: Religious Address.

Hymn, "O Jesus, I Have Promised."
KATE WINTER (Soprano).

"Hear Ye, Israel" ("Elijah") *Mendelssohn*

2LO LIGHT ORCHESTRA.

Overture, "Italians in Algeria" *Rossini*
"Mock Morris" *Granger*
KEIGHLEY DUNN (Tenor).

"The Night's Affair With Love" *Cummings Clarke*

"The Curtain Falls" *Gay d'Hardelot*
Kate Winter.

"Beat Upon Mine, Little Heart" *Nevin*
"The Daisies" *Walford Davies*

"Fair Lullaby" *Quilter*
"At the Well" *Huguenin*

2LO Light Orchestra.
"Loin du Pal" *Gillet*

Three Movements from Bagatellen Suite, for
Strings and Piano *Dvorak*

10.0.—TIME SIGNAL, AND GENERAL
NEWS BULLETIN. S.B. to other Stations.

Local News and Weather Forecast.
2LO Light Orchestra.

Morceau, "Rose Mousse" *Bosc*
"The Dance of the Hours" *Panichelli*
Keighley Dunn.

"Go, Lovely Rose" *Roger Quilter*
"Merry Wanderer" *Martin Shaw*

10.30.—Close down.
Announcer: J. S. Dodgson.

BIRMINGHAM.

3.0-5.0.—Organ Recital. S.B. from London.

8.30. ORCHESTRA.
Conductor: Joseph Lewis.
Overture, "Gabrielle" *Rossini*

Selection, "Henry VIII" *Saint-Saens*
THE REV. RONALD H. ROYLE of the
Birmingham Branch of "The H." Religious
Address.

STATION REPERTORY CHORUS.

Hymn, "O Come, All Ye Faithful."
Anthem, "The Glory of the Lord" ("The
Messiah") *Handel*

9.0. Orchestra.
Suite, "Peer Gyn" *Oring*

(a) "Morning"; (b) "Death of Ase"; (c)
"Antara's Dance"; (d) "In the Hall of
the Mountain Kings."

GEORGE DILLON and HARVEY
SMALLWOOD.

Duet for Flute and Cor Anglais, "Romance"
Oscar Klose

Orchestra.
Serenade, "Sorrento" *Servino*

10.0.—NEWS. S.B. from London.
Local News and Weather Forecast.

10.15.—Close down.
Announcer: Joseph Lewis.

BOURNEMOUTH.

3.0-5.0.—Organ Recital. S.B. from London.

8.30.—THE REV. C. R. STEWART.

THE REV. J. COURTNEY JAMES.

FATHER TRIGGS.

Religious Addresses.

8.45. CLARENCE WRIGHT (Treble).

"Jerusalem" *Parry*

"Rose Song" *Parker*

8.55. THE AEOLIAN QUINTETTE.

NELLIE FULCHER *Violin*

MAUD VENUS *Violin*

SEYMOUR BURTON *Cello*

FRANCIS J. SANDFORD *Contra Bass*

HENRY HANCOCK *Piano*

Suite, "Summer Days" *Coates*

9.5. SEYMOUR BURTON (Solo Cello).

"Romance" *Fischer*

9.15. Clarence Wright.

"There Were Four Lilies" *Haynes*

"Maid o' Mine" *Elliot*

9.25. NELLIE FULCHER (Solo Violin).

Polonaise in A *Wieniawski*

2.35. Quintette.

Suite, "Ballet Egyptian" *Laiglat*

Morceau, "Liebestraum" *Van Hout*

Three Dances from "Nell Gwyn" *German*

10.0.—NEWS. S.B. from London.

Local News and Weather Forecast.

10.15.—Close down.
Announcer: W. R. Keene.

CARDIFF.

3.0-5.0.—Organ Recital. S.B. from London.

8.10. ST. TELLO'S CHURCH CHOIR.

Benediction Carol, "Chantans, Nons Nons."

Hymn, "From East to West" (A. & M. 483)

THE REV. S. J. EDWARDS, M.A., 86.

Andrew's Church. Religious Address.

Choir.

Carol of the Bells on New Year's Eve.

Nature Pictures.

"Life is sweet, brother . . . There's day
and night, brother, both sweet things; sun,

WAVE-LENGTH

AND CALL SIGNS.

LONDON (2LO) - - 365 Metres

ABERDEEN (2BD) - 495 "

BIRMINGHAM (5IT) - 475 "

BOURNEMOUTH (6BM) 385 "

CARDIFF (5WA) - 435 "

GLASGOW (5SC) - 420 "

MANCHESTER (2ZY) - 400 "

NEWCASTLE (5NO) - 350 "

moon and stars, all sweet things; there's
likewise a wind on the heath."

STATION SYMPHONY ORCHESTRA.

Conductor: OLIVER RAYMOND.

Recitals: CYRIL ESTCOURT.

8.40.—"By the Brook" Andante from Sym-

phony No. VI ("Pastoral") *Beethoven*

"On First Hearing the Cuckoo in Spring" *Debussy*

Recitals: (a) "To the Evening Star" *William Blake*

(b) "Ode to a Nightingale" *Keats*

"Forest Marmura" ("Siegfried") *Wagner*

"Summer Night on the River" *Delius*

Recitals: (a) "Of Gardens" *Francis Bacon*

(b) "Daffodils" *Wordsworth*

"Clouds" (from "Nocturnes") *Debussy*

"Impressions of a Windy Day" *Sargeant*

Bacchanal, "Autumn and Winter" *Glasgow*

NEWS BULLETIN.

10.20.—Close down.

Announcer: W. N. Sattle.

MANCHESTER.

3.0-5.0.—Organ Recital. S.B. from London.

8.0.—SIDNEY G. HONEY: Talk to Young

People.

8.30.—Hymn, "Jesus, Lover of My Soul."

THE REV. K. L. PARRY, B.Sc., of Upper

Chorlton Road Congregational Church. Reli-

gious Address.

Hymn, "Fierce Raged the Tempest o'er the

Deep."

8.45. THE CAMBRIA MALE VOICE

CHOIR.

Chorus, "Crossing the Plain" *T. M. Price*

A. Lee, "Arm, Arm Ye Brave" *Handel*

Chorus, "Fishermen" *T. M. Price*

Chorus, "Italian Salad," Solo by T. McGrath

PAT RYAN (Solo Clarinet).

"Phantasiesstücke" *Schumann*

Choir.

A. Bertram and J. Roberts: Duet, "Flow

Gentle Dew."

J. Roberts: "Guide Me, O Thou Great

Jehovah."

J. Greenhalgh: Selected (Song).

Pat Ryan.

"Impromptu" *Sabathal*

"Albumblatt" *Wagner*

"Chanson sans Paroles" *Tchaikovsky*

10.0.—NEWS. S.B. from London.

Local News and Weather Forecast.

10.15. Choir.

L. D. Rilli: "Martyrs of the Arena."

Welsh Anthem.

10.30.—Close down.

Announcer: Victor Smythe.

NEWCASTLE.

3.0-5.0.—Organ Recital. S.B. from London.

8.30. BAND OF THE SENDERLAND

CONSTABULARY.

Overture, "Le Duc d'Orleans" *Auber*

8.40. MADGE RAINE (Contralto).

"Lead, Kindly Light"

8.45.—THE REV. F. W. BEAL: Religious

Address.

9.0. Madge Raine.

"Abide with Me" *Liddle*

9.5. Band.

Morceau, "The Wedding of the Rose" *Jesset*

Second Movement of the Unfinished Sym-

phony *Schubert*

9.25. Madge Raine.

"Land of Might Have Been" *Novello*

"Roadways" *Lohr*

9.35. Band.

"Songs of Araby" *Clay*

(Cornet Soloist: Sergeant W. L. Allen.)

Selection, "Il Trovatore" *Verdi*

10.0.—NEWS. S.B. from London.

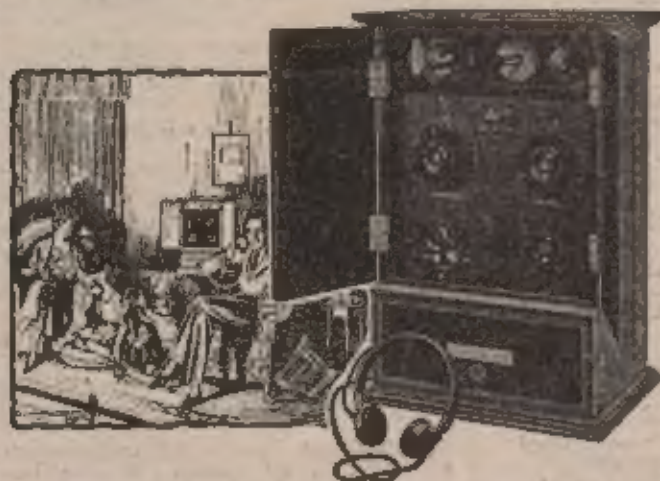
Local News and Weather Forecast.

10.10.—Close down.

Announcer: C. E. Parsons.

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(E.P.S. 81)

WIRELESS PROGRAMME—MONDAY (Dec. 31st.)

The letters "S.B." printed in italics in these Programmes signify a Simultaneous Broadcast from the station mentioned.

LONDON.

- 11.30-12.30.—Concert: The Wireless Trio and Leonard Hawke (Baritone).
 5.0.—WOMEN'S HOUR: Ariel's Society Gossip. Story, "Springtime à la Carte" (abridged), by O. Henry.
 5.30.—CHILDREN'S STORIES: Children's Songs by Uncle Rex. A New Year Story.
 6.30-6.50.—Hymn, "A Few More Years Shall Roll" (A. and M. 282).

His Grace The Archbishop of Canterbury, D.D., G.O.V.O.

Hymn, "Father, Let Me Dedicate" (A. and M. 74).

S.B. to all Stations.

Popular Concert.

S.B. to other Stations.

8.30 THE LONDON WIRELESS ORCHESTRA.

Conducted by L. STANTON JEFFERIES.
 Overture, "Light Cavalry" Suppl.
 Music Serenade Drago
 ETHEL KEMISH (Soprano) with Orchestra.
 "Dear Love, My Love," from "June Love"
 Rudolf Friml
 "The Wayside Road" (from the Revue,
 "Dover Street to Dixie").
 Orchestra.

Value, "The Girl in the Taxi" Gilbert

9.0.—M. POINCARÉ, the French Premier, relayed from the Foreign Office, Paris. S.B. to all Stations.

9.30.—TIME SIGNAL, GENERAL NEWS BULLETIN. S.B. to all Stations.

Local News and Weather Forecast.

9.45.—TOM COPELAND and SUZETTE TARRI will entertain.

Orchestra.
 Musical Comedy Selection, "After the Girl"
 Rabans
 "The Parade of the Tin Soldiers" Jewel
 HAYDEN COFFIN (the well-known Musical
 Comedy Star).
 "The Dove Patrol" Curriogon
 "Who Sings of England" Chatham
 Ethel Kemish.
 "One Who Will Understand" ("Kalinka")
 R. Friml
 "Barkery Koo" ("Kalinka") R. Friml
 Waltz Song ("The Lalea Domino")
 du Billier

Orchestra.

Selection of Scotch Melodies, "The Thistle"
 arr. Myddleton

March, "Old Faithful" Holmann

Hayden Coffin.

"Tommy Atkins" (from "The Gaiety Girl")
 Potter.

"Queen of My Heart" (from "Dorothy")
 Cellier

11.0.—THE SAVOY ORPHEANS AND SAVOY HAVANA BANDS, relayed from the Savoy Hotel, London. S.B. to all Stations.

11.45.—THE REV. DR. ARCHIBALD FLEMING, M.A., of St. Columba's (Church of Scotland), Port Street. S.B. to all Stations.

11.50.—Hymn, "O God, Our Help in Ages Past"
 Stations

12.0.—"Auld Lang Syne"
 except Aberdeen.

12.5.—Close down.

Announcer: R. F. Palmer.

BIRMINGHAM.

3.30-4.30.—Paul Bimmer's Orchestra, relayed from Lozells Picture House.

5.0.—WOMEN'S CORNER. Silvery Rogers, F.R.H.S.: Weekly Horticultural Hints.

5.30.—Agricultural Weather Forecast, KIDDIES' CORNER.

6.30-6.50.—HIS GRACE THE ARCHBISHOP OF CANTERBURY. S.B. from London.

8.30.—POPULAR CONCERT. S.B. from London.

9.0.—M. POINCARÉ, relayed from Paris. S.B. from London.

9.30.—NEWS. S.B. from London.

9.45.—POPULAR CONCERT (continued). S.B. from London.

11.0.—THE SAVOY BANDS. S.B. from London.

11.45.—THE REV. DR. FLEMING, followed by a Hymn and "Auld Lang Syne." S.B. from London.

12.5.—Close down.

Announcer: H. Cecil Pearson.

BOURNEMOUTH.

3.45.—Concert by the "GEM" Trio.

4.45.—WOMEN'S HOUR.

5.15.—KIDDIES' HOUR.

6.30-6.50.—HIS GRACE THE ARCHBISHOP OF CANTERBURY. S.B. from London.

8.30.—POPULAR CONCERT. S.B. from London.

9.0.—M. POINCARÉ, relayed from Paris. S.B. from London.

9.30.—NEWS. S.B. from London.

9.45.—POPULAR CONCERT (continued). S.B. from London.

11.0.—THE SAVOY BANDS, S.B. from London.

11.45.—THE REV. DR. FLEMING, followed by a Hymn and "Auld Lang Syne." S.B. from London.

12.5.—Close down.

Announcer: Ian Oliphant.

CARDIFF.

3.30-4.30.—Falkman and his Orchestra relayed from the Capitol Cinema.

5.0.—"SWA'S" "FIVE O'CLOCK." "Mr. Everyman," Talks to Women, Vocal and Instrumental Artists, the Station Orchestra, Weather Forecast.

6.45.—THE HOUR OF THE "KIDDIE-WINKS."

6.30-6.50.—HIS GRACE THE ARCHBISHOP OF CANTERBURY. S.B. from London.

Popular Night.

THE CORY WORKMEN'S SILVER BAND. Conductor: J. G. DOBBING.

Vocalist: MORGAN MORGAN (Baritone).
 7.50.—Overture, "Ray Blas" Mendelsohn
 Scotch Melody, "Sandy's Frolic" Sutton
 7.50.—Songs: (a) "Son of the Desert am I"
 Phillips

(b) "The Trumpeter" Dix

8.0.—A. TROTMAN and J. CARTER (Carnot Quart).

"Badinage" Rimmer
 8.10.—Selection, "Faust" Gounod
 8.25.—Songs: (a) "Shipmates O Mine"
 Sanderson

(b) "I Wish That I Were There"
 LeDuc and Elliott

8.35.—W. J. DAVIES (Solo Euphonium). "Old Folks at Home" Hartman

Romantic, "Macgregor's Wedding"
 Campbell

8.50.—MR. F. W. ALLSOPT (the well-known bird fancier and judge): "Cage Birds."

9.0.—M. POINCARÉ, relayed from Paris. S.B. from London.

9.30.—NEWS. S.B. from London.

9.45.—POPULAR CONCERT. S.B. from London.

11.0.—THE SAVOY BANDS. S.B. from London.

11.45.—THE REV. DR. FLEMING, followed by a Hymn and "Auld Lang Syne." S.B. from London.

12.5.—Close down.

Announcer: L. B. Page.

(Continued in col. 1, page 27.)

Listening in Switzerland.

(Continued from page 5.)

Good, and it was most interesting, and often amusing, to watch the audiences. While the Comptoir is on, Lausanne is the great Mecca for the country folk, and the Cantonal dresses of many of them are an exhibition in themselves.

Throughout Switzerland I had the one insistent desire expressed to me: "We want to hear London calling." Why should so many strangers want to hear my city call, I wondered?

I think the answer is that, despite her many faults, all eyes are ever on London. London, the city where dwell the people so often said to be slow and behind the times, the city with a climate which causes its hospitals to deal with cases of frostbite and sunstroke on the same day, yet with ten thousand more faults—just London, the centre of the Universe. Quietly and unostentatiously that city worked on the new science, until to-day her "call" in even that is the one to which all nations listen.

AN ANNOUNCER'S DIFFICULTIES.

WITH the pronunciation of some composers' names, there are many styles which must be successfully negotiated before the announcer at a broadcasting station can stand before the microphone and suggest the requisite degree of musical culture.

For some of the names to be spoken which hold the component parts of coughs and sneezes the wearing of a bib and tucker is desirable if the purchase of new waistcoats is to be infrequent.

During a discussion at the Aberdeen Station on the English language, one of the staff mentioned that he would write down the longest word as an announcer's test for syllabication on paper. He was as good as his word, and it appeared thus: "DICHLOTETRAHYDROXYBENZENE!"

After restoratives had been effectively applied one of the victims of the outrage exclaimed: "Thank goodness, it isn't the name of a composer!"

FRAME AERIAL AND CRYSTAL SET.

SOME controversy has been created by a book by a French author, M. J. Roussel, called "Wireless for the Amateur," an English translation of which has recently been published by Messrs. Constable.

M. Roussel is secretary of the French Society for the Study of Wireless Telegraphy and Telephony, and the statement he makes that will cause so much discussion is that it is all wrong to assert that the frame aerial is no use for wireless reception with an ordinary crystal set. He says that with a frame aerial and a crystal set he not only receives from the Eiffel Tower, but that he can get clear results at a distance of nearly forty miles.

Such a range would require a frame of which the four sides should each be 78ins. long, or, two sides can be long and two short. It is necessary to dispose of ten turns of wire, each turn being 26ft. long. The author puts pegs at the four corners of a room to take the winding, and obtains directional effect by opening the door to the required angle.

THE SHELDON SLIP-ON HEADPHONE PAD



Prov. Patent

10532

can be slipped on to any make of wire headphone in a few seconds. Requires no fastening. Makes listening a real comfort. Weight about 1 oz. No cold hard wires to hurt the head. Made of best leather and thick

Navy Felt. Can be worn for hours at a time without knowing you have one on.

Letters of congratulation arrive daily.

SOLD BY ALL WIRELESS RETAILERS.

Price: 2/- each; 2 for 3/9; 3 for 5/6. Post Free.

Please send P.O. (no stamps) to
S. SHELDON (Patentee), 8, Fairfield Mount, Highgate, Walsall



"Dad gave me this Waterman's Ideal

for a Christmas Present. Said he was tired of lending me his pen for making my wireless notes and doing home-work. It's a topping pen—I could go on writing for ever with it."

Waterman's Ideal Fountain Pen

—the Ideal New Year's Gift.

Three Types: "Regular" Type from 12/6; "Safety" Type from 17/6; "Self-Filling" Type with Patent Lever (as illustrated), No. 52, 17/6; No. 54, 22/6; No. 55, 27/6; No. 56, 32/6; No. 58.

42/-, Clip-Cap 4/- extra. Presentation pens in Silver and Gold. Nibs to suit all hands. Every pen guaranteed. Of Stationers and Jewellers. "The Pen Book" sent free on request.

L. G. SLOAN, Ltd., The Pen Corner, Kingsway, London, W.C.2.
Use Waterman's Ideal Ink—Best for all Pens.



TrueMusic
Loud Speakers
Clear as Crystal
Headphones

TMC
Wireless

If unable to obtain locally, write to us direct.

The Telephone Manufacturing Company Limited, Hollingsworth Works, Dulwich, London.
British Empire Exhibition, Wembley, 1924.

CLP. 1111

WATES — STILL CHEAPEST & BEST — TWO SENSATIONAL LINES!

The BIJOUPHONE Crystal Set

P.O. Number 4216. Prov. Pat. 29592

is far in advance of any set at anywhere near its price. It is sensational value and embraces the following expensive features:—

Variometer Tuning.

Special Terminal and Auxiliary Condenser for long wave reception, specially designed for all the BBC wave lengths. Dust Proof and fully enclosed, Glass Crystal, Detector with Gold Cats Whisker. Heavily Nickel-Plated Fittings. Ebony Panel Top. Range up to 30 miles and more under good conditions.

ASTOUNDING results have been obtained with this Set. The delicate tuning makes it surprisingly selective.

PRICE

7/6

COMPLETE.

BBC Tax 1/- extra

Exceptional offer of Headphones for use with this Set.
Best Quality Single Ear Piece Phone 8/6.
Double Headphones of excellent quality 12/6.

A New Noiseless Filament Resistance—No Wire!

THE MICROSTAT.

(Patent applied for.)

Resistance is imposed by the compression of carbon dust which allows micrometer adjustment ensuring freedom from "noises".

There are no wires to break or wear out. A "one hole" fixing, only is necessary.

The under panel space is negligible. Controls D.E. Valves as well as "R" Valves.

The Microstat is the smallest and most efficient Rheostat yet invented—and costs but

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to Factors and Dealers
Your estimate for
supplying these items.



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COMPLETE.
BBC Tax, 1/- extra.



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A DISTINCTIVE & USEFUL NOVELTY



Made in Oak, Mahogany or
Jacobean Design.

Fitted with the well-known

SIEMENS CRYSTAL WIRELESS RECEIVING SET

Prices: Portable Set £4 10 0
Oak Wireless Table £5 10 0
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COMPLETE with one pair Siemens headphones, 100 feet eut copper unimped aerial wire, insulators, lead-in, etc. etc.

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W. H. REYNOLDS (1923) LTD.
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A.J.S.

TWO, THREE & FOUR-VALVE RECEIVING SETS.

The above initials are known throughout the world for

EFFICIENCY and RELIABILITY

A.J.S. Wireless Sets incorporate the Latest in Reaction Circuits and are unsurpassed for Selectivity, Purity of Tone, Volume and Workmanship.

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The above prices include Marconi and B.B.C. Fees

Complete Sets consist of Panel, as illustrated, Valves, Head Phones, High and Low Tension Batteries, Aerial Wire, Insulators, Lead-in Tube, etc.

Catalogue and further particulars will be forwarded on request.

A. J. STEVENS & CO.
(1914) LTD.,
WOLVERHAMPTON.



WIRELESS PROGRAMME—WEDNESDAY (Jan. 2nd.)

The letters "S.B." printed in italics in these Programmes signify a Simultaneous Broadcast from the station mentioned.

LONDON.

3.20-4.30. Concert: The Wireless Trio and Harry Beaufort (Baritone).
5.0. WOMEN'S HOUR. "Indian Boyant" by C. Romaine James. Miss Deserie Mac Ewan at the Piano. "A B. (Majestic) Coming Back" by Hagen Hope.
5.45. CHILDREN'S STORIES. "What the Mole Said," by Olga Sonneck. Miss Deserie Mac Ewan at the Piano. "Jack Hardy" Chap. 15, Part I, by Herbert Strang.

6.0. INTERVAL.
6.15. IMPERIALIST GENERAL NEWS.
6.30. L. F. H. S.B. to all Stations.
ARCHIBALD HADDON (the B.B.C. Drama Critic): "News and Views of the Theatre." S.B. to all Stations.

Local News and Weather Forecast.

7.30. ORCHESTRA.
Conducted by L. Stanton Jeffries.
March, "Festration" Kitch.
Waltz, "Est. Whistling" Waidenfel.
"Le Sur" Boudet.
IRENE WYNNE (Soprano).
"The Bell Song" Lakur.
"Break of Day" Sandersen.
STANLEY HOLT (Piano Syncope).
"Blue" Handon.
"The Cyclone" Hoff.
"My Pet" Confrey.

Three Dances from "Halle America": 1. Fink. 2. Processionelle and Dance. 3. Valse. 4. Dance. 5. Dance. 6. Dance.
JOSEPH BLASCHKE (Entertainer) in "Coster Songs".

IRENE WYNNE.
"Home Sweet Home" Sir Henry Bishop.
Waltz Song, "Home and Sweet" Gounod.

Selection from the Musical Play "The Boy in the Wood" Kureto.

Fox-trot, "Sunset Land" Kureto.

"Over and Under" Johnson.

"Chopin" Lamp.

9.10. MR. G. E. DUVEN on "The Navy's Value as Power".

9.30. TIMESIGNAL AND GENERAL NEWS.

10.0. L. F. H. S.B. to all Stations.

Local News and Weather Forecast.

Selection, "Opsy Love" Lehar.

Joseph Blaschke in original items.

Orchestra.

Symonic Rhapsody Frickmann.

Announcer: J. S. Dawson.

BIRMINGHAM.

3.30-4.30. Concert: The Wireless Trio and Harry Beaufort (Baritone).

5.0. WOMEN'S HOUR.

5.45. CHILDREN'S STORIES.

6.0. IMPERIALIST GENERAL NEWS.

6.30. L. F. H. S.B. to all Stations.

Local News and Weather Forecast.

Symphony Programme.

7.30. THE WIRELESS TRIO (Solo Tello).

8.0. "The Wagon" Max Bruch.

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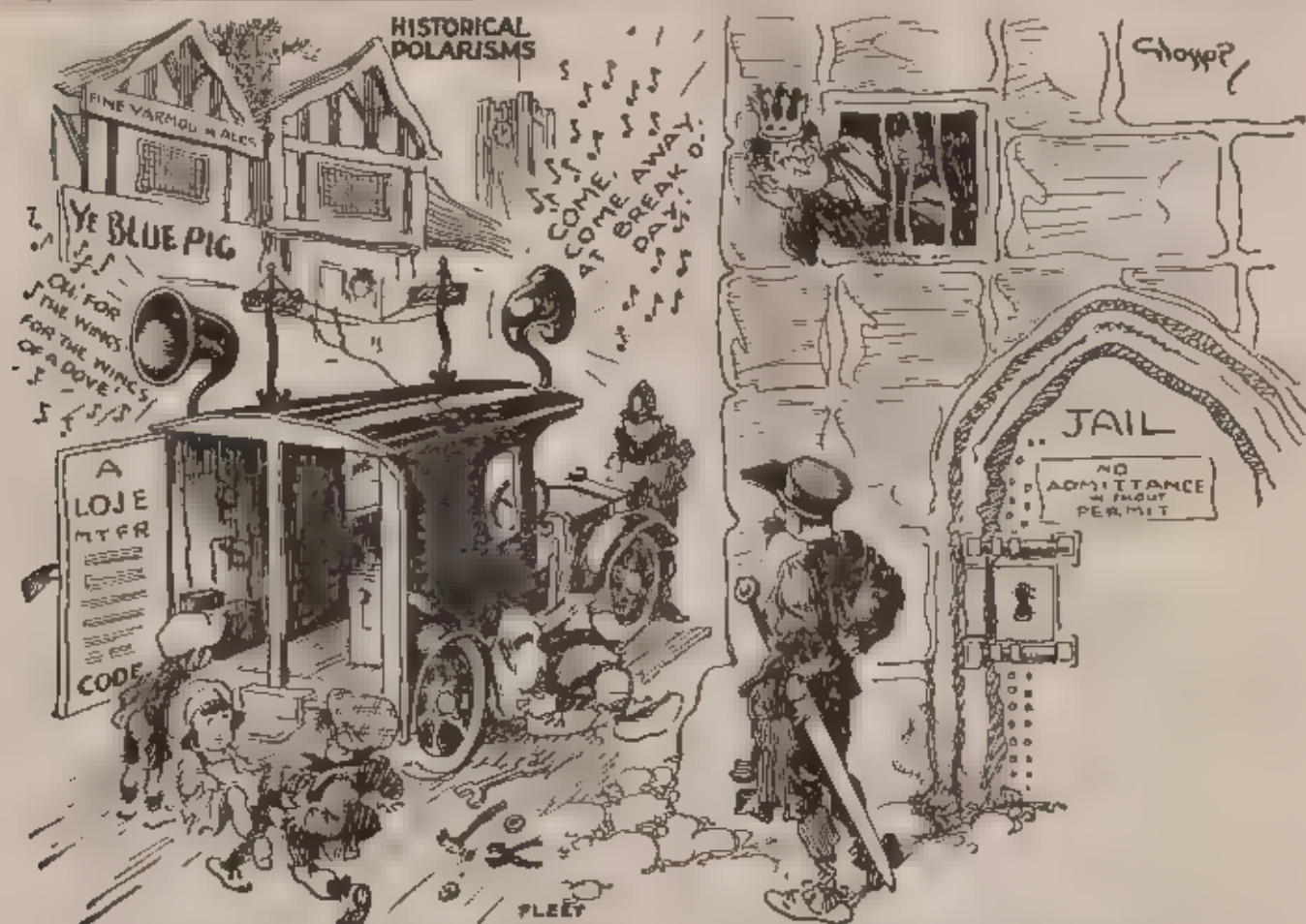
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Under no other name has an instrument yet been produced which can give more than the

Polarphone

"Science's last word — Society's first choice."

The 7 valve Sloping Panel Type as here illustrated, though not possessing the decorative qualities of the Period Cabinet models, is in every other way their equal — and "will give everything that wireless can give." No set therefore, whatever its cost or its name, can be anything more than "just as good" as this receiver.

An exclusive feature of this type is its simplicity in the tuning operation resultant from the direct-reading wave scale provided.

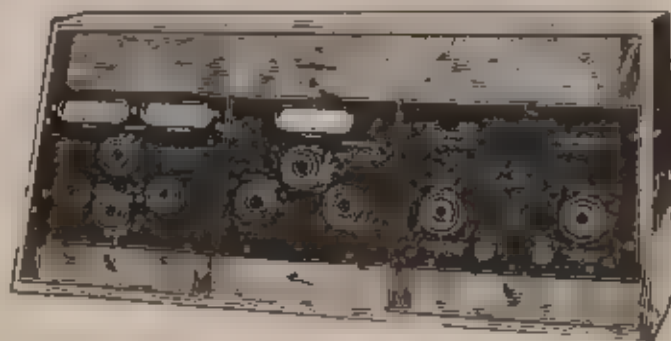
Other noteworthy features are included in the specification given in the Polarphone Booklet—necessary to all about to install wireless, and FREE to all who write.

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34-35, NORFOLK ST., STRAND, LONDON, W.C.2.

Telephone Central 8480 (3 lines). Telegrams Radiocomm-Extremal, London.

Richard's Rescue.

When King Dick behind the bars
Heard the songs of British Stars
From Blondel's mobile set which stood quite near
He yelled — "Vienna Calling!
Say, Blon—this cell's appalling!!
Please tell my rich relations that I'm here."



Polarphone Seven-Valve Receiving Set,
(Type R.A. 33-39-35.)

— Price: —

In Sloping Case — — — — — £48 0. 0.

Plus B.B.C. Tax, £2 0. 0.



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The long life battery.

NEW TYPE D.T.G.

Specially designed as a substitute for Dry Batteries, Leclanché Cells, etc., Wecovalve, "Peanut," Marconi Type D.E.3, B.T.H. Type B.5, and similar DULL EMITTER VALVES, also suitable for ELECTRIC CLOCKS, ELECTRIC BELLS, TELEPHONES, FIRE ALARMS, SIGNALLING CIRCUITS, ETC.

Lead Terminal Nuts

Elements Led (sealed in)

Rubber Vent Plug

Stair Moulded Glass Box

Perforations in plates for circulation of electrolyte

Re-charge every 6 months.

Size 7" x 2 1/2" x 5"
32 lbs.



READY CHARGED
(may need addition of acid
to be ready for service)

Negative Plate

Positive Plate

Spacing ridge to glass body

Lead space for vent plug

5/- EACH.

Capacity 20 amp. hrs.
2 volts.

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USE CHLORIDE BATTERIES FOR HOUSELIGHTING.

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II

On March 3rd, 1899, the *ss. R. F. Matthews* collided with the East Goodwin lightship. This was the first of countless occasions when disasters at sea have been averted by the assistance promptly summoned with Marconi Wireless Installations.

After the burning of the *Volturno* in mid-Atlantic in 1913, when ten vessels were called by Wireless to save 521 lives, *Punch* published the famous cartoon: "Punch (to Mr. Marconi): 'Many hearts bless you to-day, sir. The world's debt to you grows fast.'"

In the latest development of Wireless—Broadcasting—the name "Marconi" fully maintains its unchallenged lead. The Marconiphone is the Receiver on which you can always rely implicitly, because it embodies everything for which the name "Marconi" stands in Wireless.

The Marconiphone

The Triumph of the Master Mind



Ask your dealer for full particulars of the various Marconiphone models. In case of difficulty apply to:—

MARCONI'S WIRELESS TELEGRAPH CO. LTD
MARCONIPHONE DEPT., MARCONI HOUSE, STRAND, W.C.2

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WIRELESS PROGRAMME—SATURDAY (Jan. 5th.)

The letters "S.B." printed in Italics in these Programmes signify a Simultaneous Broadcast from the station mentioned.

LONDON.

- 3.30-4.30. Concert: The Wireless Trio and Gladys Heuman (Soprano)
 5.0.—WOMEN'S HOUR In and Out of the Shops, by "The Copy Cat." "Careers—The Woman Doctor," by Stella Wolfe Murray
 5.30. CHILDREN'S STORIES Mr Kirkham Hamilton. Aunty Sophie at the Piano. Children's News.
 6.15-7.0. Interval
 7.0. TIME SIGNAL, 1ST GENERAL NEWS BULLETIN S.B. to all Stations
 7.15. PROFESSOR WINIFRED CULLES on "Monkey Glands and Others." Relayed from King's College, London
 8.0. "ELO" LIGHT ORCHESTRA
 Overture, "La Dame Blanche" Boulders
 Waltz "The Merry Peasant" Felt
 Intermezzo, "The Call of the Angelus" Walton
 GWLADYS NAISH (Soprano)
 "A Little Voice" ("Barber of Seville") Brown
 "The Blackbird" F. E. Weatherly
 FRANK WOOD (Entertainer)
 "Our Wedding"
 Orchestra
 Selection, "Monsieur Beaucaire" Messenger
 Gladys Nash
 Little Princess Look Up Farraday
 The Bells of Brittany Phillips
 Orchestra
 A Children's Suite Ansell
 (a) Punchello, (b) Box of Soldiers
 Story Book, (d) Waltz
 Frank Wood
 "Mirth and Mimicry"
 Orchestra.
 Entertainers
 O Sole Mio! Laura
 "Homoresque" T. H. K. S. S.
 Tarsis's Messacaps
 9.30.—TIME SIGNAL AND END GENERAL NEWS BULLETIN S.B. to all Stations
 Local News and Weather Forecast
 9.45. MR H. E. HASLAM the well-known Hockey International, on "Hockey"
 10.0.—THE SAVOY ORPHEANS AND SAVOY HAVANA BANDS, relayed from the Savoy Hotel, London.
 11.0. Close down.
 Announcer: C. C. Bradie.

DIXMIDHAM.

- 3.30-4.30.—KIDDIES' CONCERT by the "Kiddies"
 5.0.—WOMEN'S CORNER
 5.30.—Agricultural Weather Forecast
 KIDDIES' CORNER
 7.0. NEWS S.B. from London
 Local News and Weather Forecast
 7.15. COOMBS WOOD MALE VOICE CHOIR
 Feasting I Watch Sigur
 "The Newquay Fisherman's Song" Newbold
 "The Fisherman's Song" Wagner
 JACK RULBERT (Humorist): "Simpson"
 Choir
 "Down in Yon Summer Vale" Wood
 "Motors of the Arena" de Roff
 "Crossing the Path" Price
 "In Absence" Buck
 Jack Rulbert (Humorist): Mares "Simpson"
 Choir
 "Comrades in Arms" Adam
 8.15-9.45. Interval.

8.45. BAND OF THE 48TH S.M.D. ROYAL CORPS OF SIGNALS
 By permission of Lt.-Col. J. W. Danielson, D.S.O.

- Bandmaster I. PERRIN
 March, "Mountain Gnomes" Edenberg
 Overture, "Post and Peasant" Suppi
 (a) Andante maestoso (b) Allegro strepitoso, c) Allegro
 Eastern Scene, "In a Persian Market" Ketchbey
 Suite, "Ballet Egyptian" Lucy
 9.30. NEWS S.B. from London
 Local News and Weather Forecast
 9.45. Band.
 Jolly "Bamenge" von Bism
 Spook Patrol, "Woe Maegregor" damera
 Selection, "Mary" Hirsch
 Intermezzo, "In a Monastery Garden" Ketchbey
 10.30. Close down.
 Announcer: H. Cecil Pearson.

BOURNEMOUTH.

- 3.45.—Concert: Mary Lohden (Mezzo-Soprano)
 Thomas Hingworth (Solo Cello)
 4.45. WOMEN'S HOUR
 5.15. KIDDIES' HOUR
 6.15. Scholars' Half Hour: J. Scattergood, F.R.G.S., "Japan and the Japanese."
 7.0. NEWS S.B. from London
 Local News and Weather Forecast
 7.15. -R. RUSSELL OAKLEY, on "Smuggling in the 18th Century."
 7.30-8.0.—Interval

Musical Comedy Night.

- 8.0. ORCHESTRA
 Conductor: Capt. W. A. Featherstone
 Selection, "Miss Hook of Holland" Rubens
 8.10. ADELIN SENIOR (Soprano).
 The Amorous Goldfish ("The Geisha") Jones
 "Over the Hills" ("The Shop Girl") Caryl
 8.20. ARTHUR GODWIN (Baritone)
 "In the Shade of the Sheltering Palm" ("Floradora") Stuart
 8.25. Orchestra
 Selection, "Betty" Rubens
 8.40. LULU BRADSHAW (Contralto).
 "Home" ("Head Over Heels") Fraser-Simann
 "Someone" ("The Happy Day") Rubens
 8.50. Orchestra
 Selection, "Floradora" Stuart
 9.0. ALBERT BOLTON (Tenor).
 "Little Liqueurs" ("Miss Hook of Holland") Rubens
 9.5. Adeline Senior and Albert Bolton.
 Duet, "The Sleepy Canal" ("Miss Hook of Holland") Rubens
 9.10. Orchestra
 Selection, "The Cingalee" Monckton
 9.30. NEWS S.B. from London
 Local News and Weather Forecast.
 9.45. Lulu Bradshaw
 "Just for a While" ("The Last Waltz") Strauss

- 9.50. Arthur Godwin
 "Pearl of Sweet Ceylon" ("The Cingalee") Monckton
 9.55. Orchestra
 Selection, "The Maid of the Mountains" Fraser-Simann
 10.15.—Close down.
 Announcer: W. R. Keene.
 N.B.—All Songs this night with Orchestral Accompaniment

CARDIFF.

- 3.30-4.30.—Fulman and his Orchestra relayed from the Capitol Cinema
 5.0.—"SWAS" FIVE O' CLOCKS M.
 Everyman, "Talks to West" and a Instrumental Arranges, the Station Orchestra
 Weather Forecast.
 5.45. THE HOUR OF THE KIDDIE WINKS.

7.0. NEWS S.B. from London
 Local News
 MR WILLIE (CLISSITT) on "Sport of the Week"

Popular Night. (ORCHESTRA)

- 7.30. March The Children of the Regiment
 Entr'actes, (a) "Ivoria"; (b) "Dance Bease" Tchaikovsky
 7.40.—IVOR MORGAN (Baritone). (a) "Invictus" (Bruno Zukn); (b) "The Desert" (Lorenz)
 7.50. Orchestral Suite. Stars of a Summer Night (Stafford).
 8.0. SIDNEY EVANS and BERT SIESE (Entertainers) in Songs and Duets
 8.15.—Ivor Morgan: (a) "The Call" (Oliver). (b) "The Late Player" (Allison).
 8.25.—Orchestral Selection, "Airs and Graces" Monckton
 8.35.—MR. T. HOWARD COATH, F.A.A., "Income Tax Down-to-Date."
 8.45.—Ivor Morgan. (a) "The Toreador" ("Carmen") (Bisetz); (b) "Glorious Devon" (Lorenz)
 8.55.—Orchestral Selection, "Little Nellie Kelly" (Colum)
 9.10.—Sidney Evans and Bert Siese (Entertainers) in Songs and Duets
 9.25.—Concert Valse, "Amorettenland" (Lorenz)
 9.30. NEWS S.B. from London
 Local News and Weather Forecast
 9.40. Day Music
 10.15.—Close down.
 Announcer: W. N. Set

MANCHESTER.

- 3.30-4.30.—Concert relayed from the Oxford Picture House
 5.0.—MAINLY FEMINE
 5.25.—Farmers' Weather Forecast.
 5.30. CHILDREN'S HOUR
 6.30.—Organ Recital, relayed from the Piccadilly Picture House
 Organist: Mr J. Armstrong, F.R.C.O.
 7.0.—NEWS S.B. from London
 Local News and Weather Forecast
 7.15-7.45. Interval
 7.45. THE THREE M'S CONCERT PARTY
 Concerted Opening, "Cheerio"
 The Three M's.
 Contralto { "Ave Maria" } BOBBIE
 Songs { "Sandman" } MORCELLO
 Original Monologue, "My Serial" VICTOR NEDRA
 Phono Fiddle { "Phantom Melody" } MARGIE
 Selection { "How Sweet" } MORCELLO
 Concerted Number, "Go Bye Bye"
 The Three M's.
 8.30. TOM H. MORRISON (Solo Violin).
 "Tango-n-Chinois" Kreder
 "Tango-n-Chinois" Kreder
 8.40. KEYBOARD KITTY with 1000-pate keys
 8.55. VICTOR SMITH has something to say
 9.10. Tom H. Morrison
 "Tango-n-Chinois" Kreder
 9.30. NEWS S.B. from London
 Local News and Weather Forecast
 9.45. Concert Party
 Concerted Opening, "Current Puns"
 The Three M's.
 Contralto { "Ave Maria" } BOBBIE
 Songs { "Sandman" } MORCELLO
 Original Monologue, "My Serial" VICTOR NEDRA
 Phono Fiddle { "Phantom Melody" } MARGIE
 Selection { "How Sweet" } MORCELLO
 Concerted Number, "Go Bye Bye"
 The Three M's.
 8.30. TOM H. MORRISON (Solo Violin).
 "Tango-n-Chinois" Kreder
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 Concerted Number, "Go Bye Bye"
 The Three M's.

(Continued in col. 3, page 27.)

Broadcasting and the Child.

By E. V. Kirk, West Ham Education Committee.

THE last half century has seen a remarkable development in the educational system. Not only has the method of teaching considerably altered, but the subjects taught and the general character of schools has been improved beyond recognition.

It is not always possible to agree upon a true definition of what is meant by Education, but it is generally agreed that it does not consist in a mere accumulation of known facts, but rather a development of the intellectual and moral powers of the individual, enabling him to understand the facts of life rather than a possession of a mass of them.

Citizens of To-morrow.

Since this point of view was accepted, it has been generally agreed that the attention paid to developing in children an appreciation of intellectual and moral factors is one of the highest services that the teacher can render to the State. The children of to-day will be the citizens of to-morrow, and the benefits of the care and attention devoted to them will be reaped by the community in proportion as they are reaped.

My work for the education of the poorer children of the East-end of London has brought me into contact with many who have devoted arduous years for this same purpose, and in discussing their plans and ideas with them, one often hears the echo of a desire to see equal opportunities for the development of the imaginative and moral resources of all children. This may be considered an impracticable ideal, but I would ask those who believe so to consider the new factor that, in the past year, has made its influence felt in the homes of every section of the community. I refer now to broadcasting.

Of Value to the Teacher.

As an educationalist I think that the British Broadcasting Company has assumed a responsibility which, at the moment, cannot accurately be measured. What I am certain of is that it is profoundly influencing the minds and the outlook of thousands of young children. I do not regard broadcasting as inimicable to the interests of educational work now in progress; on the contrary I believe that educationalists are alive to the fact that it is a valuable asset in their work. I have made a critical study of the programme broadcast during the past year and whilst in some respects they may be open to criticism, their general advantages far outweigh their defects. For many programmes are a boon to hundreds of thousands of people, and are adding an interest in life to the lives of which must be beneficial to the community.

These programmes are devoted rightly to an education without any practical physical limitations. The subjects cover almost every known interest, and I know of an increasing number of men and women who take a very thorough interest in this section of the daily programme. This interest cannot be confined to one particular section of the community and it is obvious that the pioneer work of these programmes is appreciated in every section of the community. In taking education into the homes of the people themselves, and thus adding a new interest to the even the most arduous day's work, I am confident that these educational associations will benefit.

Appeals to men and women to leave their homes to attend educational classes in the evening are met with overwhelming success. In view of the difficulty of obtaining a printed appeal

Where, however, one can stay at home and listen to someone telling in an interesting manner new facts about a subject one has formerly met, a very different attitude is created. The increased probability that a desire to learn more will send one to such other educational sources as give fuller information than can obviously be received by broadcasting.

The British Broadcasting Company has, however, a great responsibility in its charge. Its audiences are enormous, and the influence exercised by the matter broadcast is infinitely beyond that of any other organization, which touches daily the lives of the people. I believe it is fully alive to this responsibility, but educationalists must be equally vigilant.

Rousing the Imagination.

This is of supreme importance for all material broadcast to children. From my own experience I know of many children who have approached me to explain something that they have heard from their favourite "Uncle" or "Aunt." They have come to me to re-tell the wonderful stories they have heard, or the enjoyment they have had from the humorous side of the children's hour. This is a wonderful side of the work of broadcasting. For many of these same children had little or no opportunity previously to enjoy such fairy stories as they are now told. The psychological effect of so stimulating the imaginative powers of the children and thereby unconsciously developing their sense of moral values will only be felt by the community which will know them as men and women.

Another experience I have had that is not mentioned in the earlier children's hour, is the relative merits of their favourite "Uncles" and "Aunts"; although utterly unknown to them, they have succeeded in impressing their personality on the lives of numerous children.

Wireless in Every School.

The result is working itself out in many agreeable ways. The pronunciation of their words shows an improvement that is, in some cases, very distinct. Many children whom I know personally are overcoming the defects of their accent by studiously attempting to imitate the pronunciation of "Uncle A." or "Uncle B." Fortunately, these gentlemen set a standard that will benefit any child who can reach it, and the result will be a purer English spoken by those whom they influence.

The environment in which many children are placed, often undoes the patient work of the teacher. Faulty pronunciation and bad colloquialisms heard in the street life and home life of children are difficult to eradicate during the few hours the child is at school. At the best these can be but minimized. Broadcasting, however, brings a new influence to bear for the good in this respect. The keenness displayed by children is remarkable, and I know of more than one case where they have subscribed together for the purpose of providing themselves at school with wireless apparatus.

I should like to see educational authorities consider most seriously the question of installing apparatus in every school. It would then be possible for a specialist in any subject to broadcast at certain specified times to a class comprising the childhood of the nation! What a prospect! But how great the responsibility! Yet I am confident that something of this kind will be adopted in the future, for the educational possibilities of broadcasting are limitless, if carefully guided and wisely controlled.

Judging a Novel.

A Talk from Glasgow, by J. R. Peddie.

I MUST first of all say something of the reader of whom there are many classes. The purely casual reader is not much concerned with any sort of judgment. If the story be a good one, that is sufficient; and when a surreptitious glance at the end has revealed the climax, no more is needed for the enjoyment of the passing hour. "There are worse things," says a good book when you have nothing else to do. I once said an old lady to me—a staggering mark to one who deals with books and writers but one which indicates a large class of readers. I think we must demand some more exalted standard with reference to books than that which the good lady exhibited. So much for the reader.

Sizing up the Author.

What of the author? There, in making judgment, we must, soon after we have begun the novel, be able to say: "This author is a serious artist, bent on a really creative bit of work," and him we must discuss exactly in the same way as we would discuss a poet, or a great painter, or sculptor, or playwright. Or we must be able to say: "This writer is a lightweight, a pleasant fellow who writes for the transient poor," or again: "That author is a manufacturer of books pending near to the pot-boiler stages," or, "This man is obviously writing with a purpose—a propagandist who desires to reveal, or amend some evil in the social structure."

The Aim of Reading.

Once we have got the measure of the author we can then set to work. And here I would say that no one can hope to become a reasonably good judge of the essential worth of a book who does not occasionally practise the maintenance of a spirit of generous criticism. A wide and generous survey is the first and essential.

The aim and object of reading are surely pleasure. I have little patience with those advocates of literature who ask you to read primarily with a view to "improving your mind." Every great book does most assuredly improve your mind, developing and enriching your whole outlook upon the pagantry of humanity. Does this novel give me pleasure? If yes, we may then inquire why it does so. Obviously the first fact that induces pleasure is the interest that is evoked.

Delight versus Interest.

Now, the interest that is evoked by a novel is of many kinds, ranging from the voluptuous, glowing delight of the errand boy buried in his "Blood," to the ascetic, a most weary interest of, say a professional public reader. But for general purposes I think we may take it that a developed taste in reading comes fully and finally when the reader is a person who has experienced something of the "slings and arrows of outrageous fortune," who has had his joys and tribulations, and who has not suffered his own affairs to dim his interest in mankind.

Suppose, then, that such a reader comes to a seriously-conceived novel. Let us say that he wishes to form an estimate of John Galsworthy's

"The Forsyte Saga," one of the great books of our day and generation. Of what is the interest in that book compounded?

(1) The story. (2) The background of the nineteenth century. (3) The great style. (4) The acute and sustained deification of many characters. These are the constituents of this great novel as in many others.

How Barrie Became a Dramatist.

A Talk from Bournemouth. By J. C. B. Carter, B.A.

IT is a matter of great regret to some people that over twenty years ago Barrie ceased to write novels. There are many theories that he could treat with his own individual delicacy and beauty. But with *Tommy and Gracie* he seemed to exhaust himself, and having done so, the spirit has never moved him to seek fresh scenes and pastures new in the world of fiction.

He has told us himself the reason for this. In 1897 he went over to America at the invitation of a man who was to influence his life greatly. This was Charles Frohman, an American theatrical manager.

The Man Who Won.

Barrie says of him

He was very dogged, I had only one quarrel with him, but it lasted all the sixteen years I knew him! He wanted me to be a playwright and I wanted to be a novelist. All these years I fought him on that. He always won, but not because of his doggedness; only because he was so lovable that one had to do as he wanted. Out of that meeting came a friendship like that of David and Jonathan.

Frohman once persuaded Barrie to visit him in Paris. He thought what would be a pleasurable evening for an eminent literary man, and he arranged a magnificent dinner at the Café de Paris, ordered a smart victoria for the evening, and booked a box at the Comédie Française.

"Aunt Sally" Instead of Dinner.

Barrie arrived. Frohman courteously asked where he would like to dine. "Oh, quietly at the hotel," said Barrie, and afterwards he suggested they should go to some country fair. So with dinner, victoria, and box waiting for them, they went out to Neuilly by bus, and spent the evening throwing at old Aunt Sallys and arrived back with fifty knives, the prize, between them. Then they did the same thing the next night.

Before he made the acquaintance of Frohman, Barrie had had several theatrical ventures, not all of which had met with success. He had written a burlesque on *Ibsen*, in which J. L. Toole took part, made up with bushy side whiskers to represent Ibsen himself. He had collaborated with Conan Doyle in a comic opera, called *Jane Anne*, or, *The Conduct Prize*, which was about as definite a failure as a play can be. He had joined forces with Mr. Marriott Watson in a serious play, called *Richard Savage*, the subject being a poet in the age of Sam Johnson, who would be entirely forgotten had not that great man written his life. This, too, was a failure. A farce *Walker*, London, however, had suggested that Barrie might be able to do something with the theatre, and this was justified to a considerable degree in *The Professor's Love Story*.

It is full of sentiment and of improbability, but the British public wept joyously over it for five hundred nights. And when it was produced in

America, Frohman saw it, called to Barrie to go over there and insisted on his making a play out of *The Little Minister*.

That it was a success the great interest in the revival of it the other night shows. But there was considerable doubt at the time. It was considered an impossible thing for a novelist to dramatize his own novel, and Barrie himself doubted his ability at first.

The play was produced almost simultaneously in New York and London. In London they rehearsed no less than two months. The story of the book was altered considerably to suit the stage, and Barrie showed that his instinctive knowledge of stage-craft had been amplified by his previous experience, and the play took both cities by storm.

Since then, there has been a succession of plays that have entertained thousands all over the English-speaking world.

There has been the quaint satire of *The Admirable Crichton*, in which the shipwreck of the Earl of Loam and his family gives the butler, Crichton, an opportunity of showing he is the re-incarnation of a Babylonian King.

A Supreme Moment.

On the island his resourcefulness compels the willing homage of them all. Lady Mary considers it an honour to be loved by him. Earl Loam is a nonentity. The Hon. Ernest Woolley submits readily if not cheerfully to having his head ducked in a bucket by Crichton, the Gov., for making injudicious epigrams. But the sudden boom from an English warship brings this mock world of reality, where Crichton is his real self, tumbling about his ears. In one supreme moment he throws off his royalty and stands before Lady Mary, who a moment before had been his slavish lover and will bowed shoulders and the humble bearing of a servant utters the words, "My Lady," symbolizing his return to the old world.

Once home again, the conventionalities and the class distinctions are as rigid as though there had been no shipwreck and no island, and Crichton marries "Treney," the belated and between maid. It was written in 1902, but it deals with a

problem that was greatly accentuated by the war, as it is in all times of national crisis—the extraordinary power of ordinary people that lies latent until some great upheaval of the status quo reveals it.

But there is another side to the picture. Even when the chance comes, there are few who are capable of making use of it. Most of us are very ordinary creatures. It is the fond dream of us all that if only we were—well, what we are not—we could do something great. It is a comforting delusion, and has been the happiest secret of many a life, but Barrie has dispelled it for most of us. It was rather a cruel thing to do, but he has done it so beautifully in *Dear Brutus* that we can almost forgive him.

At the invitation of a curious old man named Lob, who is the Puck of a *Midsummer Night's Dream*, grown old, but not less puckish, a number of people gather at a country house on *Midsummer Night's Eve*. All of them have thought how much better life would have been had things been different. There was Dearth, an artist, a fine fellow, whose talents had been dissipated by his love for the deceiver, dreaming of the child whose coming would have been his incentive to work. Mrs. Dearth, who wishes she had married someone else of position. Mr. Coade, a widower, re-married, who regards his happiness as being due to his wedded estate, and Mr. Purdie, whose attentions are always fixed on some lady other than his wife. To each he says, "You are the only person who has ever understood me, I'm the loneliest man alive."

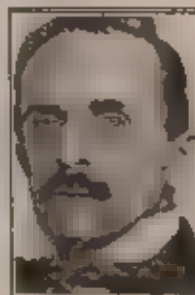
Where Wishes Come True.

Then there is Matey, the butler, so scorned by Lady Caroline—or "Caroline," as we should have pronounced it, for she has come lately from the enormously select school where they are taught to pronounce their r's as w's; nothing else seems to be taught, but for matrimonial success nothing else is necessary.

There are all sent into a mysterious wood where their wishes come true. Matey, a successful business man, is attracted by Caroline. Mr. Purdie, married to the lady he formerly wanted, now wants the lady who formerly was his wife.

I hope you've got that right. It sounds a bit mixed, but then he got so mixed up himself he didn't know which was which. Coade, a bachelor, is just his old sunny self that no circumstances can change. Mrs. Dearth, ruined and abandoned by her titled husband, has from Dearth, now supremely happy with his daughter, Margaret.

The scene between these two is one of the finest in modern drama.



SIR J. M. BARRIE.



THEN TROUBLE STARTED IN BUNKVILLE.

(A Wireless Tragedy of 1945.)

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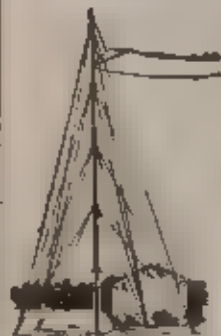
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MONDAY'S PROGRAMME.

(Continued from page 9.)

MANCHESTER.

- 8.30-9.00. Concert by the "2ZY" Trio.
6.0. Mainly Femmine.
8.25. Farmers' Weather Forecast.
9.30. CHILDREN'S HOUR.
9.40. HIS GRACE THE ARCHBISHOP OF CANTERBURY. S.B. from London.
9.50. POPULAR CONCERT. S.B. from London.
9.0. M. POINCARÉ, relayed from Paris. S.B. from London.
9.30. NEWS. S.B. from London.
9.45. POPULAR CONCERT (continued). S.B. from London.
10.0. THE SAVOY BANDS. S.B. from London.
10.15. THE REV. DR. FLEMING, followed by a Hymn and "Auld Lang Syne." S.B. from London.
10.30. Close down.
Announcer: Sidney G. Honey.

NEWCASTLE.

- 3.45. Concert: William Laws' Trio, W. R. Yates (Baritone), Charles Myers (Solo Cello), William Laws (Solo Violon).
4.15. WOMEN'S HOUR.
5.15. CHILDREN'S HOUR.
6.0. Scholars' Half Hour: Mr. A. R. M. on "The Life and Works of Newton."
6.30-6.50. HIS GRACE THE ARCHBISHOP OF CANTERBURY. S.B. from London.
6.50. Farmers' Corner.
8.30. POPULAR CONCERT. S.B. from London.
9.0. M. POINCARÉ, relayed from Paris. S.B. from London.
9.30. NEWS. S.B. from London.
9.45. POPULAR CONCERT (continued). S.B. from London.
10.0. THE SAVOY BANDS. S.B. from London.
10.15. THE REV. DR. FLEMING, followed by a Hymn and "Auld Lang Syne." S.B. from London.
10.30. Close down.
Announcer: E. L. Odham.

WEDNESDAY'S PROGRAMME.

(Continued from page 12.)

- 7.30. ORCHESTRA.
March, "Il Sogno." St. Cross.
Entr'acte, "Hush-a-bye." Hope.
7.45. ROBERT D. STRANGEWAYS (Baritone).
"Silent Moon." Williams.
Molly o' Limerick. Austin.
7.55. IDA COWLEY (Soprano).
"Flower Song." Gounod.
"Summer Night." Thomas.
8.5. Orchestra.
Chardas Wena. Michaela.
8.15. WILLIAM A. CROSSE Solo.
Pianoforte.
"Serenade." Chaminade.
Valse. Godard.
8.25. GEORGE VAN HEE (Solo Cello).
Intermezzo. Taura.
Dance Rustic. Spire.
8.35. Ida Cowley.
The Evening Post. Phillips.
Autumn Valse. Lewis.
8.45. Orchestra.
Selection of Irish Songs, "The Shamrock." Middleton.
9.0-9.30. Interval.
9.30. NEWS. S.B. from London.
Local News and Weather Forecast.

- 9.45. Orchestra.
Selection from "Le Ballet d'Opéra." Delmas.
8.55. George Van HEE (Solo Cello).
"Serenade Rustic." Mars.
8.5. Robert D. Strangeways.
Roadways. Loh.
10.15. Orchestra.
Excerpts from "Dorothy." Cather.
10.30. Close down.
Announcer: R. J. Pratt.

THURSDAY'S PROGRAMME.

(Continued from page 15.)

- 9.45. MR. PAGET BOWMAN. S.B. from London.
10.0. THE SAVOY BANDS. S.B. from London.
10.15. Close down.
Announcer: Dan Godfrey, Jr.

NEWCASTLE.

- 3.45-4.45. Concert: Arthur J. Beatty (Solo Pianoforte), Elsie and Tom Galtgithy (Duets and Solos).
4.45. WOMEN'S HOUR.
5.15. CHILDREN'S HOUR.
6.0. Scholars' Half Hour: Mr. B. Hest. Talk on "Methods of Measuring Temperature."
6.30. Boy Scouts and Girl Guides News.
6.4. Farmers' Corner.
7.0. NEWS. S.B. from London.
PERCY CHOLLES. S.B. from London.
Radio Society Talk. S.B. from London.
Local News and Weather Forecast.
7.35. ORCHESTRA.
March, "Paris" (Mazurka); Valse Lente "The Shadow Valse" (Arnold).
7.45. ADAM T. NOCKELS (Tenor).
The Hummel (Molloy); "Annabella Lee" (Lee).
7.55. MICHAEL KELLY (Solo Saxophone).
"Cherry Ripe" (Horn); "Star of Eve" (Wagner).
8.5. LILIAN ROWELL (Contralto).
"The Brightest Day" (Martin); "The Nightingales of Lincoln's Inn" (Oliver).
8.15. Orchestra.
"Serenade Minutero"; "Love Lull" (Adams).
8.25. Aden T. Nockels.
"Mistress Moe" (Quiller). Absent (Metcalf); "When Lovers Meet Again" (Perry).
8.35. Michael Kelly.
"To-morrow"; "My Sweetie Went Away" (Lilian Rowell).
8.45. "Gloins Green" (Fisher); "Once in a Blue Moon" (Fisher).
8.55. Orchestra.
"Serenade Roccoco" (Meyer Helmand).
9.0-9.10. Interval.
9.10. Orchestra.
Valse, "Three O'clock in the Morning"; Fox trot, "Three Blind Mice."
9.20. JOHN W. RABBS (Solo Violon).
Andante "Molique."
9.30. NEWS. S.B. from London.
Local News and Weather Forecast.
9.45. MR. PAGET BOWMAN. S.B. from London.
10.0. Orchestra.
"Serenade Improvisée" (Flament).
10.10. John W. Rabbs.
Loure. Bach.
10.20. Orchestra.
"Suite de Ballet" (Rondelle).
10.30. Close down.
Announcer: C. K. Parsons.

FRIDAY'S PROGRAMME.

(Continued from page 17.)

- James Worsley.
"Roman Guide." Mark Twain.
Orchestra.
Ballad Music, "Fads." Gounod.
9.30. NEWS. S.B. from London.
Local News and Weather Forecast.

- 9.45. Orchestra.
Selection from "Le Ballet d'Opéra." Delmas.
Two Request Dance Items.
10.5. MR. W. F. BLETCHER (Examiner).
Spanish to the Union in Limerick and Censorship. Spire.
10.20. Week, Morse Practice.
10.30. Close down.
Announcer: Victor Smythe.

NEWCASTLE.

- 3.45. Concert: Florence Farrer (Solo Pianoforte), Ethel Cowell (Soprano), Arthur Robins (Solo Cornet).
4.15. WOMEN'S HOUR.
5.15. CHILDREN'S HOUR.
6.0. Scholars' Half Hour: Mr. W. F. C. Campaign, B.Sc., Talk on "The Bridges of the Tyne."
6.35. Farmers' Corner.
7.0. NEWS. S.B. from London.
G. A. ATKINSON. S.B. from London.
Local News and Weather Forecast.
7.30-10.30. The entire Programme S.B. from London.
Announcer: E. L. Odham.

SATURDAY'S PROGRAMME.

(Continued from page 19.)

- Humorous Duet, "Mr. Gallagher and Mr. Sheen," Margie Morley and Victor Nedra.
Song and Child Stories: Selected.
Margie Morcello.
Operatic Finale.
The Three M's.
10.30. Close down.
Announcer: Victor Smythe.
NEWCASTLE.
3.45. Concert: Nord Maistre Singers (Quartet), John B. Stephenson (Alto).
4.45. WOMEN'S HOUR.
5.15. CHILDREN'S HOUR.
6.0. Scholars' Half Hour: Miss A. C. Lyall.
Talk on "Old Gateshead."
6.35. Farmers' Corner.
7.0. NEWS. S.B. from London.
Local News and Weather Forecast.
7.20. "Fentman" Manuscript Poultry Talk.
7.35. ORCHESTRA.
March, "Wiesbaden" (Orange).
Overture, "Orphée aux Enfers" (Humbach).
7.45. WILLIAM PEACOCK (Bass).
Requiem "The Pinker's Song" (Didam).
"Old Clothes and Fine Clothes" (Shard).
7.55. FRANK CHARLTON and NORMAN WRIGHT (Entertainers).
8.5. Orchestra.
Selection "The Grand Duchess" (Humbach).
8.15. MAY OSBORNE (Mezzo-Soprano).
April's Hens (Ronald).
8.25. William Peacock.
Shipmates O' Mine (Sunderman).
The Merry Monk (Bevan).
8.35. Orchestra.
Lullaby "Baby's Sweetest" (Loh).
F. R. C. "The Merry Monk" (Loh).
8.45. May Osborne.
"Sing Sing Blackbird" (Loh).
"Will o' the Wisp" (Sprea).
8.55. Orchestra.
Valse, "Rêve d'Enfant" (St. Cross).
9.0-9.30. Interval.
9.30. NEWS. S.B. from London.
Local News and Weather Forecast.
9.45. Orchestra.
Three Characteristic Dances (Ketley).
9.55. Frank Charlton and Norman Wright (Entertainers).
10.5. Orchestra.
Selection of Haydn Wood's Songs.
10.15. Frank Charlton and Norman Wright (Entertainers).
10.20. Orchestra.
"A Musical Switch" (Alford).
10.30. Close down.
Announcer: C. K. Parsons.

- RADIO-STATION-MARCONI, S.A. GENEVA.**
The Station T.S.F. of Geneva has started
Wireless Transmissions Daily (Sundays excepted)
from 1.15 p.m. to 1.30 p.m. on a wave-length
of 1,100 metres.

THE CHILDREN'S CORNER.

FAIRY HAPPENINGS.

Conducted by UNCLE CARACTACUS.

HULLO, CHILDREN!

Uncle Jack of Bournemouth wrote me such a beautiful letter last week that I simply had to have it printed, so that you could all see it. I don't really know whether the letter was to me or to you—it seems to be half to me and half to you.

Here it is—

What busy times are these amongst us. The New Year will soon be on us, and with it some extra-special things for your hour, Kiddies. Did you all enjoy the Fairy Plays and your own little orchestra? Talking of Fairy Plays, how hard you Kiddies must have wished and how good you must all have been to have got the Fairy with her Fairy Piano back again. (You didn't know that, did you, Uncle Caractacus?)

The Bournemouth Studio was visited the other evening by a Fairy with a Fairy Piano, and after the Fairy had disappeared, lots and lots of mummies and daddies rang up the studio and asked for the Fairy Piano to return. Well, now, Uncle Caractacus, what would you have done to have got the Fairy back? They don't come just by telling them no, hey?

The Fairy's Return.

Oh dear, I shall never forget how poor old Uncle Jumbo and I stared at each other in blank amazement—here were all the mummies and daddies ringing us up and wanting the Kiddies to get the Fairy Piano again. Well, as Uncle Jumbo said to me—how, now, HOW are we going to get the Fairy back? Well, we set our brains going, and—thought. You could positively hear us thinking.

At last we had a brain wave (the strength of which I am not at all sure).

Now, Kiddies," said Uncle Jumbo and I together, thus preventing the Kiddies from hearing either of us, but we were too excited to think of that.

Well, Kiddies," we continued together, "the only thing we can think of is for you to wish very hard for the Fairy to return, promising at the same time to be very, very good."

Well, Uncle Caractacus, evidently Uncle Jumbo and I made ourselves plain, because, firstly, the Fairy returned with the Piano, and, secondly, we got lots and lots of lovely letters telling us so. Now, all the kiddies know that so long as they wish very hard, and are very, very good, the Fairy will come regularly once a week and play.

You know the night I sang to the Fairy Piano—oh, I *did* have to sing in such a tiny voice, or I'm sure I should have frightened her away, and I also had to keep out of sight.

Rollo, the Radio Dog.

Did you know that G.B.M. has got a mascot? All the other stations have a mascot. I think we should have one, don't you? Well, we have, and it is—Rollo, the Radio Dog. He stands on the piano in the studio, and on his back he carries a great bundle of choirs, all done up in different coloured shining paper.

Rollo is a black and white terrier, so—

If Rollo, the Radio Dog,
Should ever get lost in a fog,
He's white and he's black,
With a lump on his back,
Is Rollo, the Radio Dog.

So if ever you see Rollo wandering aimlessly about the streets on his tiny little wheels, please

pick him up in a parcel and address the label—

Rollo, the Radio Dog,
To His Honoured Master,
on the Radio
With Care

By the way, he was sent to us by a little nephew, and, as I told you, has now got the place of honour in the studio.

Now, as the New Year is so near, it would be all wrong if the Uncles of G.B.M. did not wish you all the most serious and happy New Year and God bless you all.

Uncle Jack is becoming quite a poet, isn't he? You never know where he will break out next! I shall have to go down to Bournemouth and see this radio dog of his.

Auntie Cyclone's Story.

Now here is another story from Glasgow, written by the famous Auntie Cyclone. I don't quite understand what it is all about, but it has got something to do with Fairies and Conundrums, and this is what it says.

Hullo, Kiddies! Auntie Cyclone is here, calling. I wonder if Uncle Caractacus could spare me

the little Glasgow children. At ~~each~~ each morning, when you have all finished sprinkling the grass with little dewdrop diamonds, we are going to meet under the Holly Bush, where I shall hold a conundrum examination. You know, I suppose, that Auntie Cyclone adores conundrums? In fact, she is only perfectly happy when she has some really difficult ones with which to bewilder Uncle Mungo and Uncle Alex, and keep them guessing.

A Happy New Year.

Well, my little elves," continued her Fairy Highness, "whoever among you has thought out the cleverest conundrums each morning will be sent down in charge of Ronald, the Robin Redbreast, to play the six o'clock chimes to the little mortals who listen to the Glasgow Station of the B.B.C."

So there, my dears! Now you know where your Auntie gets her seemingly endless stock of conundrums. Whatever will happen if, some day, no Fairy is clever enough to think out a new conundrum? No six o'clock chimes, too! It might mean that we would have to carry on the Christmas Corner until six o'clock the following day before a clever Fairy could be found. That would be jolly, wouldn't it?

Your loving Auntie CYCLONE.

I expect all the uncles and aunts will be wishing you a Bright, Happy, and Prosperous New Year on New Year's Eve, but in case any of them should forget (which does not seem at all possible, I am going to wish you all the most wonderful year of luck and good fortune from all your very own Uncles and Aunts.

Good bye. CARACTACUS.



ENJOYING THE CHILDREN'S HOUR.

This photograph, sent by Mr. Albert Elsy, 343, Finchley Road, London, N.W., was awarded a consolation prize in the B.B.C.'s recent Brighter Britain competition.

just a tiny wee corner of his precious page, so that I might tell my nieces and nephews a story about the Six o'clock Fairy.

You know, dears, at the Glasgow Station we are very fortunate in having a visit from a Fairy every day at six o'clock. It isn't very often that the Fairy Queen allows her little attendant sprites to come down to earth. But, since the Wireless Aunts and I have promised faithfully to take great care of the little visitor and send her back safely to Fairyland each night at our minute past six o'clock, the Queen graciously gave her consent.

Conundrums for the Elves.

When this news was broadcast in Fairyland what a commotion there was! What excited chatter and eager questioning as to which would be the lucky sprite to visit G.B.M. The Queen smiled at their eagerness, and looked very wise and knowing. What impatient little elves! she said. However, if you must know, I suppose I may as well tell you my plan. Well, I have decided that every one of you shall have a chance to visit Fairyland and the Uncles of

THE PENNIES IN THE TUMBLER.

HERE is a trick that will astonish and amuse your friends. You must ask for a jug and a glass of water. See that the glass is perfectly dry, especially round the rim. Pour the water gently into the glass until it is full to the brim. If you do not happen to have any pennies, collect twenty pennies from among your audience. (It makes a better impression to use pennies that are not your own.)

Laurel and gentleman," you say, "I will now perform a wonderful feat. This glass of water, as you can see, is absolutely full right up to the top. It could not hold another single drop of water. I will now drop all these twenty pennies into the glass without spilling any of the water. Now, I must ask you all to take a deep breath and hold it until I have dropped in five pennies. After that, you will please take three more long breaths, and by that time all the pennies will be in the glass." (Of course, you only have these long breaths taken to make the trick seem more difficult.)

Now drop the pennies, one by one, edgewise, into the water. Immediately, as soon as a penny touches the water, let it fall, and be very careful that the edge of the glass does not become wet. You will find that, with care, you will be able to do as you said you would, without spilling a drop! but you must make certain of putting the pennies in edgewise, and you must not allow the rim of the glass to get the least bit wet.

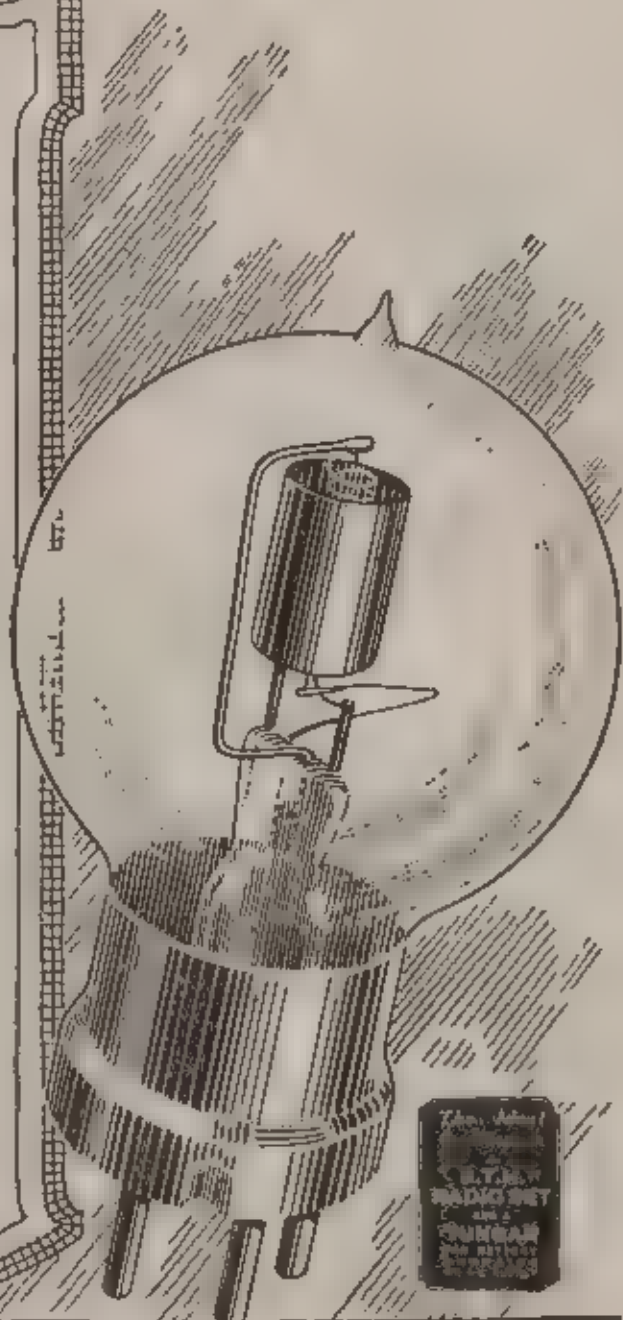
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Readers' Own Humour.

Funny Stories Told by Listeners.

[N recent issues of *The Radio Times* readers were asked to send accounts of funny things they had seen and heard in connection with wireless. This week we print a further selection, for which payment will be made.

A little girl was invited to listen by her mother.

"Come, dear," said the latter, "come and listen to the fox-trot."

The little one put on the headphones, and after a moment or two exclaimed, "Oh, isn't the band lovely?" Then she added, after a pause, "But I cannot hear the fox trotting about!" F. J. ROWE, London, W.

I invited a friend to come to listen to a broadcast concert.

"What time does it begin?" he asked.

"It will begin at 7.30," I informed him.

"Yes," he insisted, "but what time will it get here?" A. E. OLIVER, South Shields.

The following conversation actually occurred recently.

Two small boys were standing outside the transmitting station at Bournemouth, when an engineer arrived and went inside to prepare for the afternoon concert.

A loud bawling noise was heard soon afterwards, and one boy said to his companion, "He's just started up the dynamo."

No, he hasn't," was the reply; "he's getting the other ready." A. C. GASKIN, South Shields.

A friend was listening intently to a song being broadcast, when she suddenly exclaimed, "It's going much too fast!" and, to our surprise, she went across to the receiver and, by turning the filament resistance this way and that, endeavoured to make the singing slower! Needless to say, we were greatly amused. E. F. B. TILKIN ST. AND.

The other night my reception seemed somewhat poorer than usual, and I remarked that perhaps the frost, which was thick on the aerial, might be earthing the aerial across the insulators, so I lowered it down and cleaned them.

On re-entering the house, I said, "Why, the frost was a quarter of an inch thick on the wire!"

One of my little boys, aged six, thereupon piped in with the remark: "Dad, do you think the waves have been slipping off the aerial on the way to the set?"—H. D. CHATTON, HASSEL, Cheshire.

A few weeks ago I asked a friend if he would like to listen, and when I gave him the 'phones I was amazed to see him sit down upon the floor. On asking him why he did so, he replied, "You can hear it better on the floor than sitting in a chair as the wireless waves travel close to the ground." M. FARRER, London, S.E.

An old man entered a wireless dealer's shop and made inquiries about the merits of various receiving sets.

How will I be able to listen to different broadcasting stations with one set?" he inquired.

"By tuning," answered the salesman.

"Oh well," said the customer, "that would come easy to me, considering that I am a boxer by trade!" G. V. TYLER, SWINLEY.

The Alsatian Wolf Dog.

A Talk from Glasgow. By Alfred Fulton Wright.

ALSATIAN wolf dogs have become very fashionable since the War and those who have taken them up have found that, as a useful all-round dog, they have no equal. I have heard people say that they do not take any interest in the breed because they are a German production, but this is not the case. The breed originated in Alsace-Lorraine, and the Germans, who saw great possibilities in the breed as a war dog, and also as a police dog, did the same as they usually do with all things that they think can be used to their advantage—they stole the breed, and now claim that they originated it.

I am not going to go into the details of how the breed was started, but it was originally a cross between the sheep dog and the wolf, and to-day we have the best qualities of both in the Alsatian wolf dog.

Need for Proper Training.

I have also heard people say that they do not interest themselves in the breed because they are uncertain in temper and cannot be relied upon. It is certainly the case that there are dogs of this breed that are unapproachable, but that is due to training. As pups, the Alsatis are the most playful and affectionate creatures possible to find, but if they are not properly trained, they are decidedly dangerous. They are not the type of dog that should be allowed to run all over the streets, because, in the first place, they are too valuable, and, in the second place, they must be trained for whatever purpose they are required.

As companions and guards they will never leave the persons to whom they have been

attached, and as watch dogs they never leave the places they are watching.

As trackers of criminals and evildoers they have no equal, not even in the blood-hound—for this reason, the blood-hound depends a good deal on the scent left by the footprints of the object being tracked, whereas, the wolf dog tracks with the nose up and depends principally on the scent left in the air.

Severe Tests.

On the Continent both sexes are used by the police as guards, trackers, and patrols, and the standard of the work the dogs do is very high, and any dog that cannot obtain 75 per cent marks when tested is not regarded as clever. The test consists of tracking, guarding, patrolling, finding lost articles, jumping, attacking, defending, refusing to be seduced from duty by offers of food, by abuse with weapons, and obedience to commands. The arbiters at the tests are experts in the handling of the dogs and points are awarded for each item, and dogs that do not obtain 5 per cent marks are discarded for police work.

Before the War, the breed was practically unknown in this country but those who came into contact with working dogs during the War were quick to notice that the Alsatian was superior to any of our own breeds as a worker, and those who had the means started to import them. There are dogs in Britain to-day which their owners regard as priceless, and only recently three thousand pounds was paid for a dog, while still more recently, one thousand pounds was paid for another, and most of the dogs that are exported change hands for large sums.



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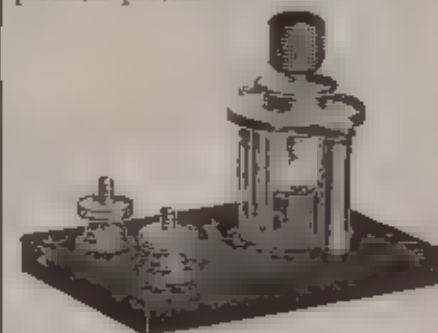
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Letters From Listeners.

To Unskilled Listeners.

SIR,—Do you not think that it would be as well, in future, enthusiastic, but unskilled, possessors of receiving sets (amongst whom I regret fully include myself) were to leave the American to those who are able to profit by them?

The other night a exhibition of incompetence was little short of disgraceful, and Captain Bickley's frantic appeals to oscillators, and his attempts to get an intervalve function to work, but it shows the same sportsmanship in a poor light if they were received on the other side.

The mere fact that speech had not been heard in the first two periods of the American broadcast should have convinced most of the reception fields that they could not hope to succeed where experts with twice the number of valves had failed.

Large numbers seemed to be incapable of even tuning-in on Bourne-mouth without oscillating, and the noise they made was reminiscent of a gale in a ship's rigging.

If the desire to pick up faint signals is ever whelming, the novice would be far more profitably employed if he were to make a small frame aerial, and to devote some of his leisure to getting the more distant B.B.C. Stations on it.

The reception of a station 400 miles distant is just as fascinating and meritorious on a small set as that of 3,000 miles on a multi-valve set—and if he can't do it on one or two valves, he has no right to interfere with others in attempting the harder task of receiving America.

Yours faithfully

South Norwood.

W. H. F.

A Boon to Working Women.

SIR,—As the mother of a family and the wife of a working man, I should like to say that wireless is a great blessing in my life. I no longer feel out of things by being tied down to the babies and unable to go out in the evenings. I can put on my head phone and enjoy my sewing or my work and still have a very interesting programme, knowing that my children are safe in bed and that I am there on the spot if anything should happen.

I want you to publish the fact that wireless is a greater boon to working-class mothers than it can possibly be to any other class of people.

Yours truly

London, W.

(Mrs.) E. A. B.

Long-Distance Results.

DEAR SIR,—In forwarding extract from a report by the wireless-boys of the *Monitor* Seed, which is fitted with a marine apparatus, may be of interest to you. The receiver is of the crystal type.

When trading to Hamburg, I was able to hear the broadcasting from London, Newcastle and Glasgow, at distances to 400 miles strong. I have also heard Newcastle as far away as Stellen, about 800 miles. We are at present at Cadix, Spain, about 1,000 miles off England, and I can hear Bourne-mouth and also London when they send their simultaneous broadcasts. The speech isn't so very clear, but the music is clear enough.

Yours faithfully

London W.C.

W. N. Rowe

Foreign Programmes.

DEAR SIR,—Some time ago *The Radio Times* gave a short notice of all concerts and news items broadcast from Paris, with the wave lengths of the station. Cannot this be done each week?

It would also be to the advantage of many of your readers who, like myself, have a three, or more, valve set with high frequency, and wish to obtain the advantage of listening to concerts at the Hague.

Yours faithfully,

London, E.C.

R. C. G.

[We publish weekly the types of programmes broadcast from the Paris Stations. We hope to include the Hague at an early date.]

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November 19th, '35.

Messrs. The Re-Echo Electrical Man'g. Co., Ltd., LONDON.

Dear Sirs,

I am writing to thank you for the very fine Re-Echo 3v. set you have sent me. This set is the one I have chosen as my prize (1st) in the B.B.C. "Brighter Britain" Competition. It is handsome in appearance and reflects great credit to your firm. I have thoroughly tested it and using M.O. diode valves I get loud and clear reception from all British stations on the Loud Speaker, also Paris, the Hague and Continental stations.

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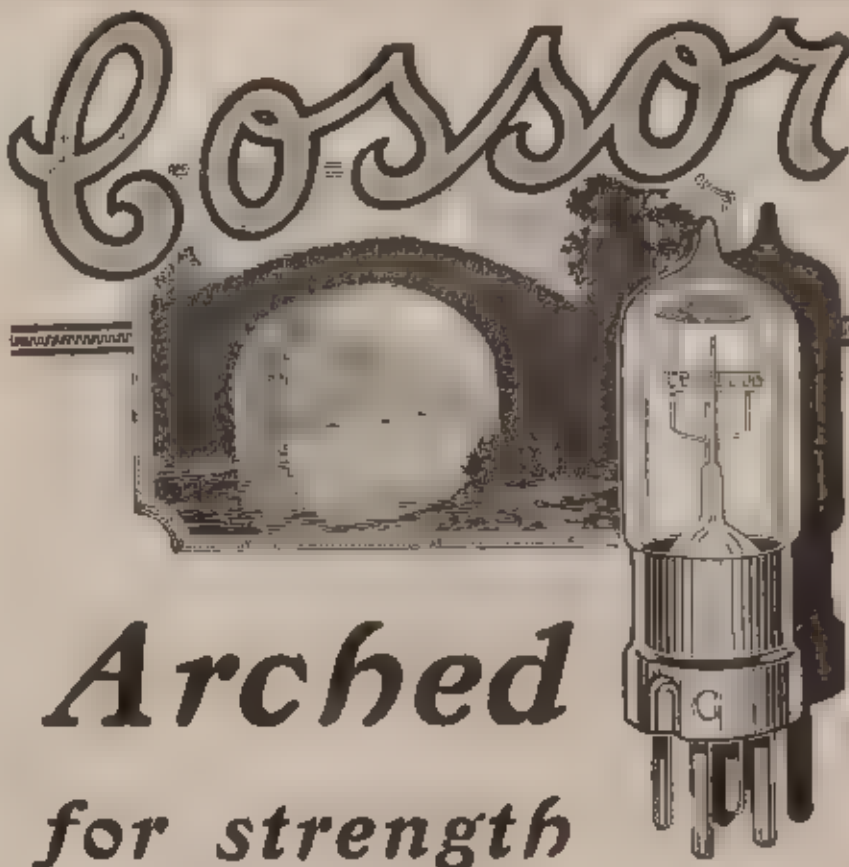
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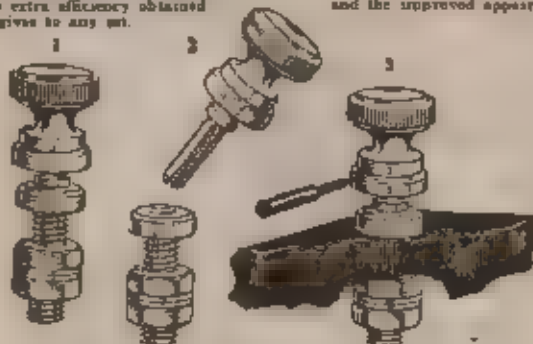
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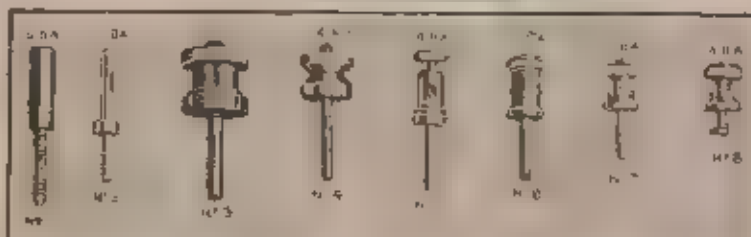
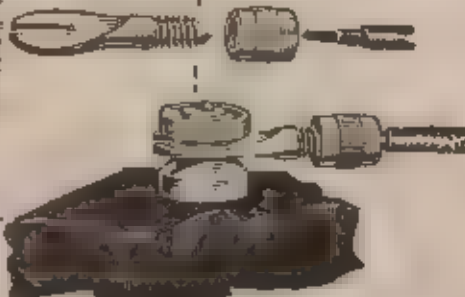
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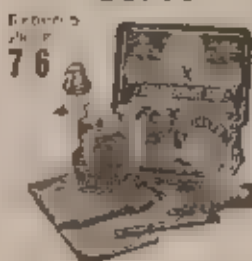
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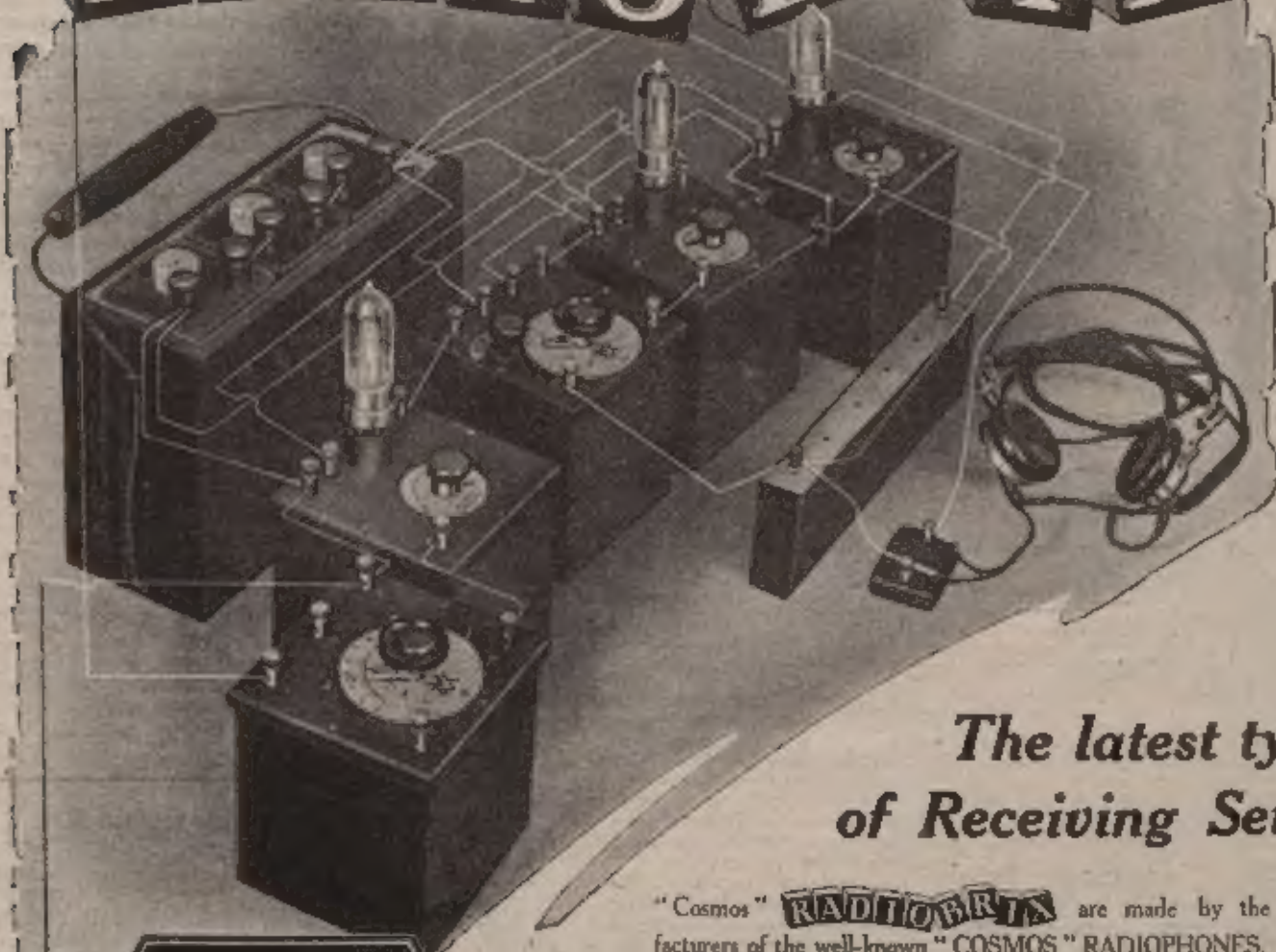
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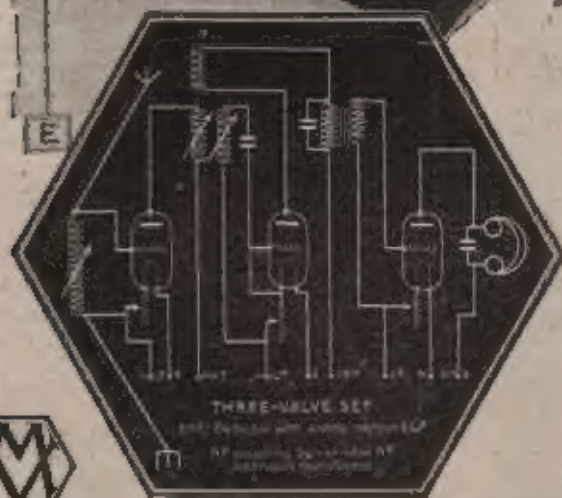
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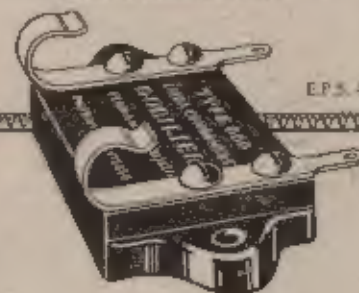
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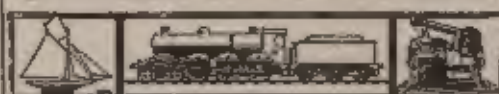
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